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HEETVBE



EARL GULICK.

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In "Poor Richard's Almanack" Benjamin Franklin tells us that "Three moves are as good as a fire," and the sense of this epigram has commended itself to each succeeding generation. If the husiness man who moves his wares from town to town three times suffers as much in his husiness as if he had been the victim of a conflagration, what shall be said of the student who jumps from one teacher to another without stopping to learn what any one of them has to teach.

netimes the pupil may bardly be hlamable for not withstanding the blandisbments of another teacher, especially if the pupil is not hlessed with a superabundance of casb, and the other teacher offers to teach him for nothing. I have known of cases where a teacher has offered to instruct the pupils of other teachers if they would come to her. And some went, thinking one teacher was as good as another.

If students could realize that they are not often good judges of teachers, especially in their early years of study, and in no case till the teacher has had the opportunity of showing what instruction he is capable of, then there might be more permanency, more continuity of study, and, consequently, more tangible results attained, and in a shorter time.

Doubtless there are cases where the incompetency of the teacher is manifest in short order; or where the pupil has sufficient knowledge to see that a certain cast iron routine would not be productive of good results. But in the majority of the cases of these "floppers" they do themselves no good and make life a burden, not for the teacher they leave, but to the one whom they deign to bonor with their presence and

WE have recently seen it stated that less than 10 per cent. of the manuscripts sent to a magazine are found available for publication. We have never kept any record on this question, but feel inclined to accept the statement. There are several reasons why articles prove unsuitable for use in THE ETUDE. First of all, busy teachers and earnest students will

not take the time to read articles that do not give them practical belp on some of the many difficulties that come up in their work. This would cut out all appeal to the readers of THE ETUDE.

And yet sometimes we are compelled to return articles containing ideas that could have been very useful to this journal had they been treated at some length, instead of in a merely incidental way as a part

We receive a large number of articles under various captions, the most common being "Hints to Teachers" and "Thoughts for Teachers" in which quite a number of disconnected ideas are strung together. As said before, many of these little paragraphs would bave served as texts for articles of several hundred

Another criticism that can be passed on many of the articles submitted to this journal is that the writers often start out somewhat as follows: "It is greatly to be deplored that many teachers do not"and then go on to find fault with the "many" (impersonal) teachers who have so often served as a target to be set up and then knocked down in the course of the argument. The fault lies in assuming that many teachers do things wrongly. This is entirely unnecessary. If the writer has suggestions to make toward overcoming some difficulty, let him do it directly. It is going out of the way to tell how many other teachers are doing wrong. Then, again, writers are prone to intrude their own personalities in articles. I think," "I am inclined to believe," "I know," are unnecessary ways of stating things. Let the statement be direct. It is always more forcible. One more point may be noticed, and that is: Criticising without proposing a remedy. No writer should call attention to difficulties and not give a number of effective ways of

Finally, we sometimes receive letters from correspondents in which they say they would like to contribute to THE ETUDE if they knew what to write about, if only they could get some good subject. To all such we would say that every article, every paragraph in the various departments contains a germ for other articles. While we do not invite controversy over ideas contained in the articles in this journal, we do recognize that there are more ways than one of looking at a subject, and that no one writer is able to say all that may be said.

We have felt impelled to write in this way at the present time, because it marks the beginning of a new eason of musical activity, a time when teachers, being at work, are thinking earnestly on the various subjects that are vital to their professon. We want the beip of every teacher and student who trains himself to think and to express his thoughts. The larger the number of contributors, the wider will be the range of ideas and the fresher the style and treatment

THE pith of European fallacy is this singular rule. conception, that, at any grade of maturity, a given length of time is better spent, and more surely fruitarticles in praise of music, or such as attempt to ful, in a European capital than in any American city cover a subject of wide range. For example, topics whatsoever. In retort against those level-headed edulike "The Noble Art of Music," "The Pianist and His cators who strive to counteract this vain rush of cal-Instrument," "Outline of Musical History," would not low ambition to the old world, it is urged that the great cities-such as Berlin, Paris, Vienna, and Milan -have an atmosphere far more deeply saturated and steeped in the orient hues of art-love than any of our materialistic and practical cities.

As to this, there is, of course, no room for a debate. had the leisure, and the necessary, concentration of mind for centuries could not show a richer deposit of art than new settlements which stand where one century ago or less stood the smoking wigwam of the Indian. No one doubts the value of this abundant art-life toward the rounding and maturing of a

What is maintained is this: Our dreaming young enthusiasta have no business in Europe until after the resources of America have been exhausted, or, at least, well drawn upon. To graduate at any good American conservatory means that from the first setting of the fingers to the keyboard at least six to eight diligent years must have elapsed. A gifted graduate of an American conservatory, or of a private teacher of standing, owes It to himself to visit Europe, but the tyro has no husiness there. If there be no other among the many evils which arise from immature residence in Europe, a pestilent self-conceit is certain

THE function of praise in creating musical effort is not a mean one. Praise is one of the primary spurs o. all human endeavor. Even the Christian religion does not omit or disdain it, as witness that beautiful and graphic simile in the Epistle to the Hehrews about the race-course. But praise, like any other stimulant. is to be applied with caution, and, if not administered with judgment, produces a deadly and enervating intoxication, not a beneficial and reviving glow. Flattery which is only the attar of roses of praise, mixed with persaic acid of malice, has always been theoretically condemned, yet greedily coveted, by mankind. We musicians are often accused of extraordinary

sensitiveness to praise and blame; but upon a careful collation of the actual facts it might be difficult to establish this thesis. It is right and good that the pupil should be commended for clever or faithful effort; it is right that the parent who is paying the tuition should ask after the pupil's advancement; it is right that the teacher should wish to feel that both the taught pupil and the paying parent are pleased with him or her, but no one of these three should be so lacking in bonest self-respect as to crave false or exaggerated compliments. It is one of the gravest charges brought against fashionable society by moraliats and religionists, that it deals so largely in false endation. The spring has no sweeter charm than the perfume of her flowers, and life no purer joy than the true admiring word of a sincere friend. Musk and civet are the basis of all lasting perfumes. yet, too strong and undisguised, they are both offen-

Most of us are accustomed to the statement that musicians as a class are not so business like as are the members of the other professions, particularly men who belong to the commercial world. Let us accept this as true and see if there be anything in the makeup or environment of a musician to lead to this con-

The great majority of men in the music profession have never had anything approaching a husiness training. After leaving the conservatory or the instruction of some private teacher, a young man casts bis eves around and selects a place in which to settle. His age varies from perhaps eighteen to twenty-five. In all probability he has done some desultory teach-

At an early age he is independent, master of his own time, responsible only to his patrons, in every respect upon a par with the owner of an established husiness. Our young teacher is called upon to conduct his husiness affairs without any previous training in these lines. Is it any wouder that he makes mistakes, is careless, even negligent, of detai's under auch circumstances? He is in a condition of too great independence at an age when his character is unformed and when be lacks experience to fit him to cope with the various husiness and social problems that are certain to arise. Some mature and learn the lessons well which experience teaches; hut with many, too many, in fact, there develops an easygoing independence which later works barm, leaving the musician unsystematic and irregular in many re-

Such is the case in a measure. As a protective to this undesirable result, why cannot the older, experienced teachers take time now and then to point out to such of their pupils as intend to enter the profession, the importance of promptness and system in business matters, and set a good example. Such belp the pupil has a right to expect. Too often he gets instruction in music only, to find himself unprepared for responsibility.

Who is the more valuable man to society, the book-worm, who digs away in musty tomes and stores away in his brain curiosities of knowledge, a great mass of information, or the man who goes out among his fellows and teaches, not by merely telling facts, but by showing how to apply what one knows? With the average man, perhaps, one day is largely a repetition of the previous one, and in the course of a score of years the representative of this great class may have known hut a very few occasions when his routine was broken in upon.

But the music-teacher should not be content to be classed with the average. He should seek a better standing. And the more he grows away from the experiences of the average man the greater the necessity of being ready to meet new demands. This can only be done by the knowledge of how one acted under a similar experience and what was the result. All our study and reading should tend toward the one end: that we may be mentally alert, vigorous, and

ready in decision because we have been tried before, A course of study in music ought to help the pupil to a stronger character and to a preparedness for the emergencies of life just as much as the education which the member of any other profession receives. The successful musician has in him the elements of a successful man, and that is the basis of bis success.

COUNT VON MOLTKE, generalissimo of the Prussian forces in the Franco-Prussian War, is said to have worked out the details of the campaign a long time before the declaration of war, and it is still further stated that his plans were carried out with but little variation. He knew the end to be reached, the ground to be covered, and the difficulties to be overcome.

Just now teachers of music, in all parts of the United States, are at the beginning of a new campaign, and let us hope it will prove most successful in every way when the issue is known. Every teacher knows the special difficulties of last year. Now is the time to plan so that when they do appear we may be ready for them. Last year a certain pupil grew slack in interest in bis lessons. Seek out the reason

why, so that there need be no besitancy at the very first lesson of the new season, in replacing that indifference hy an ardent enthusiasm.

Thus analyze the work of each old pupil in order to be thoroughly prepared for the demands that will arise. This method will greatly strengthen teachers in the hahit of keeping what might be called a mental ledger, in which the account of each pupil is kept, and by means of which the teacher is always thoroughly informed of his pupils' progress as well as aided in devising means to overcome every difficulty.



[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive atten-

E. W. B .-- 1. The modulator should be used until the pupils can readily sing any of the intervals of the scale. These intervals should then be woven into elodic phrases and for this the blackboard is better rcises. When the students can sing simple melodies fluently, give easy exercises in two parts; then in three and four parts. If you find diffinlty in inventing these exercises, tunes or parts of tunes, selected beforehand, may be used. Plain hymn-tunes or simple part-songs in which there are no time-difficulties are useful to prepare for the singing of

2. The Tonic Sol-fa System was originated in the 2. The Tonic Soria System was originated in the early part of this century at Norwich, England, hy Miss Glover; but it was afterward greatly improved and popularized by Rev. John Curwen. Through his became the national system of earning to sing in Great Britain, and has raised up a nation of singers. It is now taught in nearly all of the public schools in England. The parent-college is in London, and there are branch colleges in various

The most noticeable feature of this system is that it ses a letter notation in place of the ordinary stafftes. Apart from this, it is generally nuces. Apart from this, it is generally conceded by musicians that the educational principles of the system are well worth studying. For a full account of the Tonic Sol-fa Method, read a little book called "Memorials of John Chrwen."—D. B.

E. W. B.—The blacklead used for pianos is not the same as that used in lead pencils. The blacklead used piano actions is to be obtained of the American t Company, 110 and 112 East Thirteenth Street, New York, at 15 cents per 1/clb. box and postage. It mixed with a little water and applied as a paste allowed to dry, and then polished with chamois-skin If the lead does not remove a squeak, you must be looking in the wrong place for the squeak!

S. F. A.—I. The Hungarian scale is used by the Hungarian gypsies; it is as follows: C, D, E-flat, F-sharp, G, A-flat, B, C. It is not at all necessary to

give it any especial study.

2. Substitution takes place when the note upon which a dissonance should resolve is sounded in another without the study of the stud other voice, instead of in the voice that bas the dis-

3. Mutation has several meanings: (I) the change of the male voice from the child's to the man's; (2) in the old bexachord system the change from one hexachord to another; (3) the tierce, quint, and tauliffly store, in the crosses twelfth stops in the organ.

4. An enharmonic scale is one that proceeds by sharp, flat, and natural, as: C, Csharp, D-flat, D, D-sharp, E-flat, F. It exists only in theory in the

modern system of music. There is no enharmonic modern system of music. Inche is no enharmonic key, hut, if in a piece of music in C-sharp, the key should be changed to D-flat, it would be called an en-

5. There is a melodic minor scale. 6. A canon is a composition in which the theme is

repeated note for note hy every one of the voice 7. In a hook of counterpoint exercises the cantr Iways indicated, so there is no difficulty about fad

8. Subject is the name given to the theme of .

9. Glockenspiel (literally clock or bell play) is a small instrument in which little bella, tuned to the diatonic scale, are struck by bammers moved by a yboard like the piano.

Dactylion is the name of a mechanical contrirance lesigned to strengthen the fingers of the pianist. 10. The 5tb of any chord, major or minor, may be

omitted in either a major or minor key. N. E. C .- There are two units of rbythm in music

vi .: 1', 2, and, 1', 2, 3; all varieties of time are com-pounded from these—they are indicated by the time signatures. But the number of divided rhythms is inlimited; for example, 1', 2, may be represented hi a half-note or two quarter-notes, or one qua two eighths, or two eights and one quarter, or four eighths, etc. No matter bow great the variety, they are all based on these two units

A. Z. S .- Beethoven is pronounced as if it were pelled Bay-to-ren.

A. C. M.—Accompanying is hardly remunerative as a sole occupation. It would scarcely pay you to give up your teaching business in a small town to go into city and expect to make your living as an ac panist. It would require a great many engagements o support you in that way alone. But if y arrange to keep on with your teaching you might be able to add to your income by accompanying. A first-class accompanist in one of the larger cities must be an expert player, skillful in sight-reading, and be able

L. B.—The double sharp or double flat has no sol-misation name like do, re, mi, etc., since there is no necessity. For example, C-double sharp would not appear in the key of C, but only in a key in which C is sharp; hence the name applied to the note, doubly sbarped, is exactly similar to the name applied to note sharped in some key in which it is not sharped according to the signature. The same rule applies to a double flat. For example: B-double flat would not occur in a key in which B is not flatted, according to the signature. Take the key of B-flat: B-double flat is the chromatic lowering of the sixth degree of the scale, and would be called lay.

London, Eng., called The Strad. This journal devotes space in every issue to articles concerning the

M. F. W.-When a grace-note or even two notes in tave used as an embellishment come before a in the right band the grace-note should be played at the same moment as the chord for the left hand.

2. The second of two notes under a slur is generally sbortened wbether it is marked staccato or not

A. E. S.-The letters H. S., as used in some editions of Beethoven's "Sonataa," mean Haupt-Satz, or Chief Theme, which is also equivalent to first subject. The letters S. S. I mean Sciten-Satz, equivalent to ursecond subject. Sometimes the second subject can be divided into two parts, in which case the two divisions are marked S. S. I and S. S. II.

N. B. G .- 1. Modulation is generally defined as a change of key by means of change of key by means of connecting harmonies. Modulations are sometimes transient, that is, may last cided and last for an entire period or for severa periods. Some writers make a distinction between a change to a nearly related key and to a remote key.

calling the former modulation, the latter transition. 2. Teach the three forms of a minor scale: the harmelodic, and the natural. The harmonic most used in modern music.

3. The tonic, supertonic, and mediant are called

The composer, Sep. Winner, is a gentleman. He s quite advanced in years, and his home is in Phila

E. M. G.-The grading of music varies. publications we grade from one to ten. This is the cale that is used in all educational institutions, and son the design. is on the decimal system, which is adopted universally but there are publishers that grade from one to seem, and others again from one to five, but all are grade ally adopting the

THE ETUDE



VERDI, at 88, is said to be writing a requiem mass for the late King of Italy.

GERMAN musical enthusiasm is reflected in the ever-growing number of grand festivals.

DURING the last musical season 321 performances were given at the Imperal Opera at Vienna.

SECHTER, the great musical theorist, composed about 1000 works. He wrote one fugue daily.

A school of training for the opera has been incorporated, and will be located in New York City. ar the Händel Festival in England an orchestra of

over 400 and a chorus of over 3000 picked voices were AMERICAN reed organs are said to be gaining

ground because of the fine exhibit at the Paris Ex-

An exchange calls attention to a Chicago singer who stammera in his speech, hut is never so troubled

A NUMBER of the prominent musicians, of St. Louis, are arranging for a music festival, to be held some By a recent ruling Jews are practically harred from

study in the Imperial Conservatory of Music, St. Petersburg, Russia. An Italian musician found that 2550 native com-

posers had written 14,000 operas. Of this latter numher only 80 survive THE population of the United States has been

estimated at 78,964,742. A trade-paper says that only 2 per cent, have pianos. THE first International Musical Congress, in Paris, recommended that conservatories should establish

classes for orchestral conductors. At a meeting of a number of public-spirited citizens of New Orleans it was decided to establish a Southern Conservatory of Music in that city.

BEING a prima donna must pay. Madam Nordica has told her friends that she will sing hut one more season in opera. She thinks she is wealthy enough to

A SERIES of concerts will be given at the Paris Exposition this month, nnder the direction of Mr. Charles L. Young, of New York, in which American artists will be the principal attraction.

An English musician. Edmund Edmunds, died at Edinburgh recently at the age of ninety-one. When a young man he accompanied Paganini on one of his tours as the vocalist, and was also a friend of Tom

THE management of the Metropolitan English Opera Company, of New York, has received over 500 applications for positions in the chorus of the new organization. The hulk of them are from music

According to a recently-discovered haptismal certificate, the famous composer, Domenico Scarlatti, was not born in 1683, according to general belief, hut on October 26, 1685, the year of the birth of Bach and Handel

MR. J. V. GOTTSCHALK, the well-known manager, was killed near Allentown, Pa., August 17, being struck by a fast express-train at a dangerous grade crossing. He belonged to the family of Gottschalk,

PROF. H. W. PARKER, of Yale University, will direct the performance of his "Hora Novissima," at Ches-

ter, England. In September be will conduct, at the lowing departments: Piano, singing, violin, theory, give thanks unto the Lord."

In bending brass instruments into the forms familiar to all of us, the mechanic sometimes fills the interior of the tube with pitch or lead, thus making it for the time a solid piece. After the proper shape has been given, the filler is melted out.

MR. MORRIS STEINERT has given three scholarships in the Music Department to Yale University. Each scholarship is for \$150,-one in piano, one in organ, and one in violin. They may be held for three years, and are to be awarded by competitive examination.

NEARLY all of the Swiss music boxes in the market are made in one village, Ste, Croix, much of the work being done by the working people in their own homes. The disk style is driving the once familiar comh style out of use, although the latter has the more musical

THE treasury report for the fiscal year ending June 30th shows that the United States gained about 40 per cent in the value of the export trade in pianos. Since January 1, 1890, the United States has exported musical instruments to the value of two millions of

MR. AUGUST MANN, who has conducted the concerts at the London Crystal Palace for the past fortyfive years, is about to retire. He ascribes much of his success as a conductor to the fact that as a boy he learned to play almost every instrument in the

SEVEN volumes of the Verdi edition of the great operas have been received at the Congressional Lihrary. Each volume is over two feet long and one and one-half feet wide. There are large photogravures copied from great paintings to Illustrate some scene from each opera.

A BUFFALO, N. Y. organist recently experienced the strange technicalities of the law. He brought suit against a church for back salary. The attorney for the defence put in the plea that as the work had been done on the Sahbath, it was contrary to law, and therefore could not be collected.

THE horselair used for making and repairing violin, violoncello, and hass-viol bows comes principally from Germany and Russia, in which countries the tails of horses are allowed to grow much longer than here. The foreign hair is coarser and tougher than the American, which makes it "hite" harder in playing.

A New York paper gave an account of a series of opera performances in 1822-23 by a company which ncluded a number of famous artists of these days. The average receipts for 79 performances were \$717 a night. What a contrast to the box-office sales for some special night at the Metropolitan Opera House to-day!

THE next Birmingham, Eng., Triennisl Festival will be held October 2d to 5th. This great festival was founded one handred and thirty-two years ago. Since that time it has paid over to the Charity Hospital nearly \$800,000. In addition to this a very large ugan and an extensive musical library have been purchased out of the receipts.

A COMMITTEE of prominent English musicians has drafted a Bill for the Registration of Music Teachers which provides that there shall be a register for musicians recognized by the State. It is the purpose of the various musical organizations to create a public sentiment which will influence the people at large to employ only registered teachers.

No street music is allowed in Paris after 6 P.M. in winter, and 9 P.M. in summer: Berlin has granted no new licenses to organ-grinders since 1884: in Madrid, the city authorities grant licenses "largely as a charity"; in Italy, no one is allowed to make himself into this kind of a public nuisance unless he is unable to make a living in some other way.

THE Utica Conservatory of Music, Mr. Edward B. Fleck, director, offers a scholarship in each of the fol-

Hereford Festival, his new setting of the Psalm, "O and elecution. The competition will take place September 19th at the conservatory. Competitors in the musical branches must be able to read music and play an instrument or sing. Names of intending competitors must be received before September 1st.

> THE New York Sun announces that there are several thousand more pianos in Kansas this year than last, and then says that the number of pianos sold in any given period of time furnishes a very conclusive test of existing industrial conditions. The piano is a luxury. In hard times the demand for it falls off. But when things improve, It is one of the first products of human skill to feel the increase in demand.

> THE magnificent Royal Museum, of Berlin, has acquired the most valuable collection of ancient wind truments, chiefly wood, of the sixteenth century from the St Wenzel Church at Naumburg, Including some specimens of the rarest kind, and varying in size from a quarter of a yard to over three yards in length. As specially interesting may be mentioned the only known "tromba a tirarai" used by Bach in one

> Tur Roard of Directors of the Pan-American Exposition, to be held in Buffalo, N. Y., next year, have planned for a Temple of Music that will be a feature of the exposition. The auditorium will have a seating capacity of 2290. A \$10,000 pipe ergan, 4 manuals and 50 speaking stops, will be placed in the auditorium. A number of famous hands and choral organizations will be present. These concerts will be

Tuy Philippine Islands are said to be rich in valuable timber, especially hard woods suitable for the finest furniture. Mr. Frank Carpenter Las written to the Saturday Evening Post, of Philadelphia: "Mahogany is as common here as pine in the United States. I have ridden my horse over planks of maliogany and resewood, and I walk daily upon floors, the boards of which would make excellent piano-cases. Houses are built of mahogany, stairs of rosewood, and posts are

CANDIDATES for the post of organist of Notre Dame Cathedral, Paris, had to stand a very severe test: "A piece in plain song, performed organo pieno, at first in the soprano, then in the bass: the improvization of a fugue; a free improvisation; performance by heart of a masterpiece, and the player should offer five for the committee to make a choice. The subjects for improvization were given to the candidates twenty-nine minutes before the beginning of the trinl." How many organists in this country could stand such a test?

Tue fund of \$10,000, established in 1896 by Paerewakl, has been placed in the hands of Henry L. Higginson and William Blake, of Boston. These trustees are to invest the sum, and from the moneys accruing offer prizes to American composers. Every three years, beginning next fall, is the time specified for ich contests and distribution of prizes. Paderewski has appointed the following judges for the current rear: Wilhelm Gericke, B. J. Lang, Carl Zerrahn, and William F. Authorp, Boston; H. E. Krehbiel, W. J. Henderson, Henry T. Finck, and James Huncker, New York: and Prof. Samuel Sandford, New Haven. About \$1500 is to be distributed. Mr. Higginson has offered the Boston Symphony (Irchestra to perform the successful work.

SINCE every present is the outgrowth of all the past before it, each epoch will appear as a cumulative product and at the same time as a contributing cause, cording as its past or future is regarded. Emerson eays: "The highest art attainment of any period represents the altitude of the human soul at that time." To understand fully, therefore, any great result in art or literature, the influences and agencies combining to produce a Shakespeare, a Raphael, a Beethoven, or a Wagner, there must be assumed in corresponding lines of activity certain attainments as points of vantage from which the genlus of each makes new departures and advances. - Carl Hoffman.

ASSOCIATION OF NAMES.

In literature we no sooner hear the name of Dickens or his works than we at once know where to place them: so with other writers and the poets. In music every student should early accustom himself to associating the name of the composer with the composition before him; it is a sort of credential for other compositions by the same composer that we may not have heard. This association also enables one to speak of the composer more intelligently should his name be in discussion, and may prove invaluable.

FREEDOM IN EXPRESSION. CARL W. GRIMM.

A COMPOSER marks, as far as possible, the expression of his music as he wants it performed. From these marks there ought to be no deviation whatever. Yet there are so many little shadings of time and tone-force that cannot be indicated, that they have to he left to the discretion of the performer. It is here where the good taste and individuality of a player will assert itself. The performer who has no deep feeling will play on smoothly and strictly in time like a machine: the player who is imhued with intense musical force is apt to go beyond the line of beauty and unconsciously overdo and exaggerate. To help students, many editions of masterworks have been made, one excelling the other in increasing the number of perplexing marks, most of them really superfluous. If the more amhitious students would study harmony and musical form (composition), not in order to compose, but to better appreciate what the great masters have done, then they would not be at a loss to know how to shade or phrase, but would think and play musically. They would know where freedom of expression existed, they would be able to discern important and unimportant notes and phrases, etc., and where to find, and how to lead up to the climaxes.

CHOOSING FIECES.

WILLIAM BENBOW.

WHEN parents protest so strongly that the teacher feels compelled to substitute other music, the parents hy such an act take upon themselves the responsibility and consequences. But while this is conceded, it is nevertheless a bad thing for all concerned when friction exists between parent and teacher. And it can

Take several pieces of different variety, hold a family council, play the pieces over, and there will generally he no difficulty in finding one that will prove satisfactory. You have the selection, they have the choice

Some teachers do choose things too good for the

Ruskin was about right when he said: "All models which are too good for him (a hoy learning drawing) should be kept out of his way. Contemplation works of art without understanding them jades the faculties and enslaves the intelligence."

Often the pupil has a better musical taste than his parents. The wise teacher will see that he gets a good share of the best material (for him) even if it has to be smuggled in as "studies," while the inferior things may strut pretentiously under the title of "pieces."

MIND PROPERTY. THOMAS TAPPER

of having every child you teach hear some music individuality more and more of the beauties of the which you make part of his lesson. Two queries im- art in manifold directions.-Carl Hoffman.

mediately arise: How shall he hear it? and What is

To the first: Play it to him and consider it part of your husiness and part of what you owe to him.

Tell him shout what you play, hut do not burden him. To the second: Its purpose can he no other than primarily to delight him; secondarily, to instruct him. No one has yet discovered, despite all our educational inquiries and industry, how much real education there is in true pleasure. It waits only for the right one to step forth and, as if hy magic, eyes see more, ears hear more, minds grasp more; and our little playmate plays the game, trots home, and is

Farly years are the taste-forming time. The more good things that come to the child then, the more of him comes out and exists, and relates him with the world of rare things. If, in these years, some one would lovingly-no other way will do-teach him to listen to good music, the classics that are not heyond him, to sing the chorals and folk-song melodies with heart in them and right understanding, the world can never wholly spoil him, let happen what will; there is a touch of holiness upon him; the perfume of good things is about him; thoughts of the noble are within him; and he is not insecure. Whom the gods have breathed upon is magically protected.

. . . PRACTICING LESSONS.

MADAME A. PUPIN.

THE teacher's parting injunction to the pupil is: "Be sure to practice your lesson well," but the teacher never knows how he is obeyed. As few pupils know what real practicing is, it would be a good idea for the teacher to give, once a month, what might be called a practicing lesson.

The teacher brings a new piece, the most difficult passages are picked out; these may be only a scale, or an arpeggio, or a measure or two with a peculiar fingering, or a trill; the pupil is made to repeat these passages ten or twenty times, in two or three tempos, and fold to practice them every day in the same way. before heginning the piece.

Then the teacher may tell the pupil to begin the piece hy playing the first four measures ten or twelve times. He requires the pupil to tell the key and the time, and then analyzes the four measures, showing how the chords change and how the melody is related to the change of the harmony. As the pupil repeats the four measures, the teacher guides her thought, so that she learns to think the same thought at each repetition, and impels the pupil to exercise such care over the motions of her fingers, that they get the habit of doing the same thing in exactly the same way. There may be no more than half a page gone over in such a lesson, but the pupil learns what practicing means, and that she cannot practice without thinking; she finds it easier to practice after being told how, and discovers that she learns her pieces more quickly and more perfectly after such a lesson.

STUDY THE PAST .- To the past, included under the term history, we are under deep ohligations. All student-life is fed from history as represented in textbooks and teachers. Through it the learner is constantly looking backward upon models in thought and action drawn from the great storchouses of the Therefrom he gathers mental stimulus and spiritual inspiration, so assimilating the hest things said and acted among the accomplished facts as to fit himself for new, worthy achievements through which he, in turn, makes history for the times which follow, Note how assiduously and intimately the great exponents of modern musical thought-Beethoven. Schumann, Chopin, and Liszt-studied the older classical models, and how, starting from knowledge so acquired. each was able to break new paths in the fields of ENTER upon the new year's work with the intention music and to reveal in the mold of his own artistic

WHAT HAPPENED THIS MONTH IN VEARS PAST

BY THEODORE STRABMS

WILHELMJ, August; born September 21, 1845, at Usingen. One of the most eminent of all living violinists. Received his first violin instruction from K. Fischer, at Wiesbaden, de veloping rapidly and at an astonishingly early age into an artist of exceptional promise. His playing, even at that age, heing already characterized by wonderful technic and an inborn gift

Wilhelmj, after further training under David Hauptmann, Raff, and others, began a wandering career as a virtuoso, traveling through nearly every civilized country in the world. During the years from 1878 to 1882 he made a grand tour around the world (North and South America, Australia, and Asia), meeting everywhere with phenomenal success. He directed the Nibelungen Ring at Bayreuth in 1876

Probably no traveling virtuoso has been able to reach and awaken music lovers as has Wil-

DVORAK, Anton; horn September 8, 1841, at Millihausen, Bohemia. One of the most important composers of the present day. With sublime ignorance Dvorak's father, who was an innkeeper, decided that the profession as butcher would meet with his son's talents. Young Anton, however, preferred playing the violin with his schoolmaster, and in 1857 strayed away to

Prague, where, supporting himself with great difficulty by playing the fiddle in an obscure band, be secured a sound musical training, and in 1873 succeeded in having a hymn for male chorus and orchestra performed. Success in this venture was brilliantly great, and ended in his receiving a stipend from the State for several years.

Dyorak now made his name known throughout the musical world, principally by his Sisvonic dances and for his Slavonic rhapsodies. As a tone-poet in orchestral writing, Dvorak is magnificently endowed, and his two recent compositions-namely, the overture "In Nature" and the symphony "The New World," which latter composition is huilt upon Indian and southern Negro melodies-are fine examples of his mastery of

Failing in his well-meant endeavor to found a national music derived from sources used in his symphony above mentioned, Dr. Dvorak left New York city and returned to Bohemia, where he at present resides, in the neighborhood of Prague.

MEYERBEER, Giacomo; born September 5, 1791, at Berlin; died May 2, 1864, st Paris. Meyerbeer showed an early talent for music, and received the most careful training from men like Franz Lauska, Clementi, and Abt Vogler. Meyerbeer was a "Wandering Jew" in composition. He had the best of everything at his disposal, never knew the pangs of hunger or the privations of Becthoven, Wagner, or Schubert; he flourished in an age when his operas, bombastic and spectacular as they are, were received with delight hy a public long accustomed to the similar inane trash of the Italian school. In other words, although a master of the technic of his art, Meyerbeer sacrificed pure sentiment for gush-nobility of effect for downright cymbal-clash and richness of imagination for circus-like and garish extrava-

Meyerheer's operas, which sustain his importance, are rapidly dying out in Germany, and serve hut to illustrate forcibly the fact that, however great or talented a man may become, unless accompanied by steadfast purpose and earnest esdeavor toward high ideals, his name will never go far down the pages of history.

STUDIO EXPERIENCES.

WEY WORDS FOR TEACHER AND PUPIL. EDITH L. WINN.

THERE are four S's that buzzed in my ear recently. They are Soundness, Sympathy, Sincerity, and Style. My pupils are thinking of them as necessary to future success. I think so, too. I would like to add three T's for the teacher. They are Talent, Tact, and Train-

PETTY JEALOUSY. B. F. L.

A musician would object seriously to being classed with the narrow-minded, and yet this petty vice seems to be one point in which the philosophy of some of us is very weak. This brings to mind an incident which happened only last week.

While talking with a man whose every thought is law in one little world of music, I was greatly surprised to find a spirit of jealousy toward an artist of eminence, whose views, however, were not just like

Mr. F.'s face darkened when the name of Dr. S. fell upon his ears, and he remarked: "Um-yes-Dr. S. does perform pretty well, considering his age, and how ancient his methods must be."

I happened to know of this Dr. S. that there was no "must be" in this case. The heads covered with white hair often come nearer being in touch with modern ideas than some of our overconfident youths, and Dr. S. had such command of his instrument (in a very modern way, too) as would do credit to any per-

The manner in which Mr. F. expressed himself was simply unfair to his brother-artist, who was really his spperior. Now there would have been nothing surprising about this to me had I not known Mr. F. to b. truly a musician who felt the real artistic significance of his calling. It seems wrong that this feeling should exist among people who are artists, in the true sense of the word.

We ought to pull the same way; we may, perhaps, each have our own kind of rope to pull with, but we should go together just the same, and peacefully, too, leaving the scrapping and jealousy for "fakes" and "would-be" artists.

If we have an opinion, we have a right to express it. Emerson suggests to us that it is wise to have an idea, and, having it, stick to it honestly; but, he does not suggest that we endeavor to pull down another's glory to hoist np your own.

THE POWERS THAT HAPPEN TO BE. PLOPENCE W WING

To REALIZE discouragement of effort let your musical intelligence strike against the hard wall of musical ignorance.

Who has not writhed under the egotism of the mother to whom your price of one dollar per hour is exorbitant. In vain you recall to her the years of practice and the great expense of your preparation to furnish that hour's instruction. All teachers know something of the mother who believes in the efficacy of "changing teachers now and then." All argument against the injustice thus rendered a painstaking teacher and the detriment to the child's progress hy constantly uprooting and replanting methods falls on

Objecting to the suggestion that you have a music schedule subject to such alterations as may fit the individual case, you are reminded that you were employed to teach Alice Laura how to play, not what o play! The mother informs you that she knows what is pretty and what she likes, and if you are not willing to teach Alice Laura 'McKinley's Grand March,' why there are teachers who will."

Then, again, "Something must be done," says the without a single accomplishment. I should like her ached, have played the piece over and over again for to have the played the piece over and over again for the piece over a to have two or three 'showy' pieces that she could the pupil, pointing out the difference between her innocent victim.

THE ETUDE dash off stylishly." She cannot see that "showy" mode of playing it and mine, and have accomplished pieces mean all manner of scales and arpeggios and trills and other trickery only to be accumulated in homeopathic doses.

Another mother puts her wants in this way: "Daisy is having her voice cultivated, but it is so hard to be dependent upon others for accompaniments. Could she not have a smattering? No technical exercises, you know, hat just hints enough for her to be able to play her own accompaniments."

There is the pupil who does not care to study music; she only wants to play.

What teacher has not felt grateful to the mother who has intelligently shared responsibility with her? And who does not know discouragement through the mother who has "no time" or "cannot be hothered." The one who lets Jennie forget her lesson-hour, and has never had the patience to listen to Jennie's rendering of the new "piece" about which she is so eager.

We, pupil and teacher, are not of such small account, dear mesdames; we are trying to do a very serious and beautiful work. A little lift now and then, a little word of encouragement, and praise, and faith, we shall remove mountains,

PRECOCIOUS INTERPRETATION.

FLORENCE C. ACTON.

THESE sayings of a particularly imaginative little pupil in different lessons are characteristic: Upon one casion she was learning a little selection entitled "The Lonely Rose," somewhat plaintive in style, and she spoke no quickly: "Here I think the little rose is crying"; and again: "Here I think it is telling its adventures." Another little selection that ended on two onick staccato chords brought forth these words: "I always think it says 'amen' there."

Such a pupil is a constant source of inspiration and delight to the teacher. Time never lags and difficulties never present themselves.

NO EAR FOR MUSIC. CLARA A. KORN.

WHAT shall be done with the pupil who has absolutely no ear for music? Shall we brand him forever as unmusical and give him np, or is there a remedy or antidote which will counteract this failing? Now, honestly, every teacher will find that a person with an accurate sense of sound hardly exists. Even cultivated musicians are not faultless in point of ear; so what can we expect of pupils? Notwithstanding this, we expect a reasonable conception of true or false tones in our pnpils; but every now and then we encounter one who has no sense of correct sound at

I have one pupil now who is of this pattern. She has nimble fingers and fair intelligence; she can glibly rattle off the most difficult exercises (mistakes inded, of course); she plays all the scales magnificently; hut, ah me! the moment she attempts a piece, be it ever so simple, any feeling of hope I may previously have had is immediately shattered. This young lady, prior to her coming to me, had studied for seven years with a man of national reputation, had taken np Chopin, Mendelssohn, etc., and had attempted Beethoven; but not one piece did she play with even approximate correctness, to say nothing of sentiment or musical understanding. At first, I laid all the hlame on the teacher, and determined, however difficult the task, I would undo the wrong which this teacher had supposedly inflicted upon her. I was not prepared for the enormity of the underking, nor am I sure now that I shall ever succeed. I began the experiment with Chaminade's "Flat-

terer," a piece which is in nowise ardnous, either from a technical or a musical stand-point. Never in my life have I taken such pains with a pupil with so little result to show for the labor. For six lessons (honrs) have I taken measure after measure of this simple little piece, have counted the beats until my throat

very little except to be met by a hlank stare of astonishment and injured innoceuce

I should be delighted could I chronicle that she played any other piece acceptably from my point of view, but the melancholy fact remains that she does not. It happens, at every lesson, that, before leaving me, she plays her pieces moderately well, in consequence of my incessant insistence; but by the time her next lesson arrives all has been forgotten, and she hammers away the same as ever,-like a woodchopper,-undismayed by false notes, false time, false rhythm What shall be done?

"AS OTHERS SEE US."

AIMEE M. WOOD.

IT is often in the music studio that the teacher learns through the medium of the guileless enfant terrible of his own unconscious mannerisms and lapses. On the morning after a most successful recital a teacher at the close of a lesson remarked, as the child was passing out: "I saw your parents in the hall last evening." "Yes, sir," an instant's pause. "Papa said this morning he felt sorry for you, for it seemed such hard work; you scowled so all the time!"

A teacher who had a hahit of shrugging his shoulders at times when conversing, and whose general air was somewhat apologetic, was startled by the query of a small pupil: "Is your real name Uriah Heep?"

"Certainly not!" answered the puzzled pedagogue. "But Marie"-a young lady sister-"told my mother inst now that 'Uriah Heep' had come."

"I am going to take lessons of Prof. M., after awhile. He was here yesterday, and told mother about his method; she said I wasn't to tell, though; and she says I'm not learning at all!" Thus announced a child prior to the entrance of the parent, who smilingly said, after an interchange of platitudes concerning the weather, that "Willie had not been at all well, and, while they were sorry to interrupt his lessonwhen he seemed getting on so well, they felt it wise to let him rest entirely for a time!"

"My other teacher always said 'Good morning,' were the innocently-spoken words of a child who had been rather gruffly directed to take the place at the piano of a departing pupil. Something in the frank gentleness and uplifted blue eyes of the little one impressed the teacher with a sense of the contrast in his own manner. Others had merely criticised silently the fixed discourteons habits into which this teacher had allowed himself to drift unconsciously.

PIANO TEACHERS AS VOICE TRAINERS.

L. D. D.

Some four months ago I heard a young man sing, who had a high tenor of light timbre. He squeezed his tones out, as it were, with a closed throat and a high larynx. I told him that he was in danger of ruining his voic. as well as his health, and I invited him to come to my studio and talk it over.

I did not know nntil three months later that he was at that time "taking lessons." He had been studying piano, with a good teacher, and, wishing to take up the study of singing, the piano teacher kindly consented to direct his study.

Not having prepared himself for this hranch of the work, without a knowledge of the anatomy of the throat and the conditions necessary for correct toneproduction, what was the result? The tone was not improved under his instruction, and the throat continned to grow worse.

It might be pardonable, in a small village where no voice teacher is to be found, for a piano teacher to give instruction in everything of a musical nature, from the band to vocal culture, but in a city where there are teachers who have taken the trouble to prepare themselves for intelligent work, it is little less than a palpable frand for a piano teacher, in order to have his time occupied, to take pup.ls in singing, often ruining the voice and undermining the health of the



By W. S. B. MATHEWS.

"Will you suggest a quick method of procuring a quiet hand? My young beginners want to make more noise than their fingers are able to produce; hence it is hard to keep them from using arm-muscles. I do not find anything better than the slow trill .--

Teach the four forms of two-finger exercise, the clinging legato, the arm-touches, the hand and finger elastic, and the light and fast. Then show them how to ohtain more power by raising the finger preparatory to making the tone, and see to it that when finger-touches are in question you have pure fingermotions. Yet it is quite true that the best exercise for developing power of the fingers is the extreme finger elastic of the Mason system; and next to this the hand, and arm, touches, both of which demand from the finger a firm hracing in order to receive the hlow. By teaching all the fundamental tone-productions you will the sooner secure quiet work with fingers nlone. As for using the arm-muscles, you do that whenever you open and shut the fingers, the muscles operating these motions lying along the forearm.

Next to the fundamental tone-productions shove mentioned, go on with the Muson arpeggios with accents. These are so easy to understand that a small child can do them with interest, and hy placing the accents for enert (6 9 12) the accent will tend to become stronger, and hy degrees, with care, you will find that the fingers gain in facility and power. The slow trill is good for quiet, hut it is a very poor means of development. Quiet will come as soon as strength is gained provided you do not permit the formation of bad habits.

"I have a pupil who has been taking your 'Standard Graded Course' of another teacher and now has come to me for instruction. She is now ready for Book IV, hut has never been given anything of Mason's 'Touch and Technic,' nor anything aside from scales and a few pieces. I have never studied Touch and Technic' myself, but am not afraid to try it if there are sufficient hints given in the different books. Where shall I start her? Shall I give her your 'Studies in Phrasing?'-M. E. C."

You ought to give the pupil the fundamental forms of the two-finger exercise, and the easiest way will be to take my form, a copy of which I am mailing to you with this. It is merely an easy synopsis, additional to the directions in the book. Mainly work her in the arpeggios according to Mason's system-the diminished chord and derivatives. If you will play through the first six exercises in the arpeggio book, and then carry out No. 6 with transferred accents, like Nos. 2, 3, and 4; and then earry out all of these in Chords II, III, IV, V, etc., you will have a variety of exercises aggregating for the fifteen chords of the C position no less than sixty. If the same chords be carried out in all varieties of measure (2, 3, 4, 6, 9, 12) and with one, two, three, and four notes to a beat, respectively, no less than 360 exercises will result. When the same things are done in reverse motion, a like number in addition will be formed; and in twohand positions, as many more. Thus it is an easy matter to form anywhere from two to four thousand exercises from the arpeggio book, all of which are nseful, and all interesting. Study this up and see how much you understand of it. When to the simple exercises above mentioned we add rotations, of four to seven or fifteen chords, with different rhythms.particularly 6, 9, and 12,-still further additions are made. The general result of this practice, or so much

the pupil's hand far more responsive and her head far more intelligent.

In this connection I will say a word about what Mason calls the "Rhythmic Tables," meaning exercises apon the plan of No. 6 and No. 7 in this book. The bject is to gain high speed and exact doubling from one kind of note to the next smaller. This practice is one of the most valuable features of Mason's system. Very few pianists (amateurs) double accurately. The eighths double the quarters sometimes, but the sixteenths rarely exactly double the eighths, and still less rarely do the thirty-seconds double the sixteenths. If these exercises are persevered in, the pupil gains an invaluable drill in rhythm and, which is of equal importance, the proper carriage of the hand for speed -something quite nnlike the manner in which the hand is carried for slow playing. I do not speak here of position of hand, hut weight of hand. In fast playing the hand is held light so that it skims over the

Mason's No. 7 is not a logical exercise. He begins with two quarters, then takes triplets, six notes in a measure, and changes this to nine; thus he changes the measure, instead of going on from 6 to 12. A logical triplet table would be 3-4, followed by triplets on these, or 9's, and then by triplets on this, or 27's. This is a very valuable form. To units the factors 2 and 3, we might start with 3-4, then double to 6, then double again to 12. or 3-4 doubling in triplets to 9's and this by 2 again to 18's. Exercises of this kind strengthen the pupil's sense of rhythm remarkably and open up to him many elements in his pieces which he will better understand

After thirty years' use of these exercises I am more than ever stupefied at the egregious apathy of the piano-teaching profession, which does not realize the relation of Mason's system to the mental and hand peculiarities of advanced piano-playing. Nothing in any degree like them has ever been offered by any one clse; the ideas are original with Mason; yet they are merely devices such as every artist employs in his own practice-whether he uses these particular forms or not. Naturally there has been a marked improvement and a much wider use of these exercises during recent years; hut it is still vastly below what it should be. If it were a question between these exercises and others doing the same mental and hand work, it would be different; but it is not. It is a question between these, which have the rudiments of musical art in them, and the usual stupid mechanical and meaningless exercises of the German piano teacher. And while I am about it I will say further that out of hundreds of piano papils returned from all the leading German conservatories and private teachers, I have never heard any who play so well, so modern, so free, and so much like artists us those of Dr. Mason. Naturally he has many pupils who do not do him credit; so has every prominent teacher. Teachers do not manufacture talent. But his best pupils, such as Miss Buck, Miss Martha Walther, and others, play delightfully.

"What can I do for n pupil who is neglectful about signatures?-W. M. M. S."

First find out whether it is a case of brain-lesion or carelessness. If the former, have her skull trephined at some good hospital. If the latter, as most likely it is, teach her the scales harmonically, as shown in the "Primer of Music," by Dr. Mason and myself; have her write all the scales and the leading chords with lows who did. proper signatures. Then she will eventually reach a point where her mind will grasp the idea.

"Will you please tell me how to teach four notes against three, as in the "Rondo" of Beethoven, opus 10, No. 1? I should like to understand more clearly the divisions of music into themes, periods, phrases,

"Cannot music be definitely analyzed just as literature is, into paragraphs, phrases, sentences, etc.? "What do you think of kindergarten methods in of it as you find practicable in a few months at the misse? Do you advise its use with little children prerate of, say, twenty minutes a day, will be to make liminary to regular study?-K. D. B."

To play four notes against three first notice which the three or the four, is the natural group of the meaure in which you find it. Having found this, play it in proper time. Then educate the other hand to perform its group of 3 or 4, the group not expected in the connection where you find it, in its proper rate of speed, so that it will occupy the exact fraction of measure. When you have secured this rate with the hand alone, play together, allowing the hand which has the natural group of the measure to play without attention, and give your attention to the unexpected group. This is the only way. You cannot specified the time of 3 and 4 exactly at such and such periods against each other. Let not your right hand know what the left hand is doing-heyond the general rate of measure.

What you are asking about is musical form. The easiest hook for your use is my "Primer of Musical Form" (there is some of it also in the first volume of "How to Understand Music," but the "Primer of Form" is better); then get the sonatas mentioned there under the head of motives, phrases, sections, and periods, in the Ditson edition by Lebert and Stark and you will find all the form divisions indicated By working with the primer and the music together you will master it with no very hard study.

If hy kindergarten methods in music you mean methods of leading children to recognize musical alaments, scale-places, chord-effects, rhythms, etc. I believe in it to some extent, though I see no cause for hurrying. But if you mean the games for lesming note-values, signatures, and other things in musical notation, when as yet the child has nothing for the notation to signify, I am not in favor.

All that a child can sing gently, everything he can ognize of music in the songs he has sung, is just so much pleasure, and worth while. But do not strain him, and do not seek to load up with a lot of mere signs which can he learned easily enough in a very few minutes as soon as he has occasion for them. The "thing before the sign." The sign always in connection with the something it signifies. Games about the sign are extra. They take up time. I do not know that they do any good.

MAXIMS OF A SUCCESSFUL MAN.

THE following rules for action have been selected from a list ascribed to Mr. C. P. Huntington, the multimillionaire, who died last month. While intended primarily for a young man in a husiness career, they are just as applicable to the young music teacher

The great secret of success is laying by a nest egg and adding to your little store-never spending more

A young man should command what he is worth, always keeping his eyes open to do better for him-

No one can follow in the footsteps of another. He must work out his own destiny.

If you observe the rules of honesty, integrity, and economy and fear God, you have just as good a chance

as any man that may be cited. Never allow a social ohligation to interfere with a

husiness engagement. Lots of sorrow has been caused by men meddling at a game regarding which they knew nothing with fel-

False pride is an enormous obstacle. Never worry ahout to-morrow. To-day is the all

Don't watch the clock. The mnn who does would probably never be missed by his employer.

"Where sympathy is lacking," said Mendelssohs. correct judgment is also lacking." This should be kept in mind by tenchers and critics. If the teacher is not en rapport with his pupil, he cannot be of much service to him. If the critic or casual listener is not gathering, and an unbiased opinion cannot be formed



JOHN S.VAN CLEVE

C -As to the balance between your two powers, viz.: that of memorizing, which is great, and that of sight-reading, which is small,-you may not be aware of it, but, you are really stating, or at least trenching upon, a great law of nature. There are many strange and wonderful things in nature, and nothing more marvelous than her way of compensating for short-comings and privations, and her jealous and equally watchful way of getting even with us.

If we have some remarkably strong faculty, she is sure to plague us with some grievous, galling limitation. There seems to be something essentially antagonistic and mutually exclusive between the contrasted powers of quick apprehension and tenacious retention. Of course, there are some wonderful exceptions, among pianists, Liszt, among composers, Mozart and Mendelssohn, and other cases which might be adduced; hut you may set it down as a general rule that these two things, reading and memorizing, are opposed to each other.

Which is the more valuable cannot be decided, excent hy each one for himself. For certain uses, the quick eye, and the alert, automatic fingers, which can snatch the musical page as the trained reader snatches the page of the morning journal, are valuable, nay, indispensable; hut, again, for other artistic uses, of equal dignity and moment, speed of reading is utterly

Thus, if I hear a wondrous and poetically uplifting performance of a Chopin "Polonaise," say, the one in A-flat, upon which many a good pianist has struck, reeled, foundered; what do I care whether the player has reached his mastery with ten hours' labor, or with a thousand or with ten thousand.

As for cultivating your sight-reading ability, I advise you to do that, hut not to fret about it. Play some music which is technically well within your grasp every day, and by unperceived degrees, as the grass grows, as the streams flow, as the morning comes, you will gain somewhat of this coveted power.

But I gather from the tone of your letter that you are one of those deeply musical and emotional persons who will excel in the more soulful and less technically dazzling forms of music. I advise you, however, always to lean rather to the memorizing than to the rapid reading of your music. After all, it is the music which we memorize and brood over which enters into our inmost souls and nourishes the better lire, just as it is the poetry, the Bible verses, the noble maxims which you know by heart that afford you literary culture and a cup of refreshing strength in the struggles of life's spiritual battles, rather than the entertaining summer novel or the sparkling news-

As for your parents' enjoying music, hat preferring lively to pensive, vigorons to reflective music, that is not at all uncommon with the musically unenlightened or half-enlightened. Be patient with them, cultivate your own mind and heart according to an ideal, and lead them noward with you as far as you can, but never treat their tastes with contempt.

The most interesting remark in your letter is your statement that music of a deep kind stirs in you a ague, unsatisfied feeling. This is one of the very best evidences that you are the lucky possessor of a heart and mind really musical. It is the main purpose of all art to arouse this inner unrest, this disontent with the vulgar, the sordid, the commonplace, but if the art be wholesome, and the mind upon which it falls sound and normally balanced, the same art gogy which can never be either settled or evaded, brings an unutterable glory and beatitude of repose-If you have ever listened to a symphony of the imeven semicomprehension, you will know what I mean. species of music is partly physical and partly spir. clamor ceases of itself.—W. F. Aphlory.

Your unrest is, much of it, also doubtless, due to itual. We do not willingly play that which gives us riple affirmative. I lnfcr from your letter in all lts parts that you are just the sort of metal to make a sound and useful musician out of.

As you ask for a list of pieces, I choose at random the following:

Bohm, "Frolic of the Butterflies"; Chaminade. "Flatterer, or Scarf-Dance"; Godard, "Second Mazurka"; Rathhun, "Impromptu Mazurka"; Ruhinstein, "Melody in F"; Chopin, "Waltz," opus 64, No. 1; Moszkowski, "Momento Giojoso."

G. F .- First, as to the example in theory, or rather in harmonic progressions, which you submit to my criticism, I must say that your first three chords as you have distributed them contain three Instances of that "bête noire" of the theory student, the parallel octave. These ill-judged intervals lie between the hass and the alto. Second, as to writing the fifth instead of the doubled third it would be all right, even better than the third, hut by using the third a better melody is secured. Thirdly, the remark which you quote has no perceptible benring upon the case in point.

Your other questions are of a totally different kind. As touching the analysis of compositions such as the one which you cite, "The Flatterer," hy Chaminade, there are three separate and distinct thlngs to do, viz.: to determine what chords are there, underlying the superstructure, and just how long they endure; second, what are the relations of the melody to this harmonic structure; and, third, what is the rhythmical anatomy, or articulation of the work.

In all such primary analysis it is well to eliminate carefully from consideration all the ornaments. Under this head include the trill, the turn, the mordent, the florature, or cluster of rapid notes, taken without regular or definite mathematical value, such as are constant occurrence in the music of Chopin. The onsideration of ornamental detail is a separate study

You say that expression depends upon structure, hut this is a rather vague, even dangerous apothegm. Rather say that phrasing so depends, and you are wholly right; but expressiveness of interpretation is something much more comprehensive than that.

You ask why you should observe the marks of expression taught you hy your teacher when those marks are not there. This is one of the great things about music, that much of the expression must be divined, and cannot be put down in crude, positive hlack and white. Indeed, it is to get this unwritten expression that we need a teacher.

You have probably heard that the renowned planist and director, Dr. Hans von Bülow, wrote in many and many a new dynamic and other expression mark upon the classic orchestral scores, and that is just what the pianist mnst do on a smaller scale. As for the matter of rhythmical and climactic accents of which you speak, it is excellent that you know of that. Never lose sight of it, for accent is one of the greatest facilities and cardinal beauties of the piano. Never forget that onr dear pianoforte, while a wonderful instrument, worthy of all respect and admiration for its own peculiar, nnique, and inimitable bean ties, may justly claim also the glory of being the most effective and serviceable substitute for the orchestra vet devised.

M. T. N .- The first point of your letter,-viz.: the question as to the relative merits of the two rival achers in your little city, one of whom has strength and dash, affecting lond, robust music, while the other leans decidedly toward sweet, tuneful musicis one of the questions in musical esthetics and pedasince the difference strikes down to the very darkest subsoil of the mind and of elemental human nature.

The reason why one prefers the one or the other

your need of wider and deeper knowledge. And in a painful degree of muscular effort, neither do we atview of this, and the fact that your parents love the tempt that which fails to stir our immost personality, nrt, I will answer your question whether you would unless some extraneous motive, such as ambition, oplo well to attend a city conservatory, with a strong erates upon us. Both professors are right, and each may be equal to the other in the sum of his worth. As a student, you should try both kinds and endeavor to secure balance; but remember that the real question is not what school, but how good is that

As for your next question as to the effect of Chopin's music upon the player's style, it is a rather large question; indeed, too large for sultable treatment here; but since you have evidently approached the great Franco-Pollsh master from the lyric side. must remind you that there is a large amount of Chopin's muslc which is manly in the extreme, and develops great strength of technic, and nobility of

D. L.-Your question as to the relative musical value of Eastern and Western cities, in the United States, seems rather to lean over into that forbidden field of controversy which it is the policy of THE ETUDE to eschew. However, a word of helpful advice may perhaps be given without trenching upon danger ous ground.

in general, it is undoubtedly true that the Eastern cities are more advanced in musical feeling and enthusiasm than the Western ones, for the very simple reason that they are older and richer, and art is always the flower of leisure, and leisure is the leafloam of accumulated superflulty of wealth. But, while this is true, inst as it is true that the Eastern cities of America are not, upon the whole, equal to the great cities of Europe, It is true in the one case, as the other, that there are compensating advantages

The one thing most essential for you to hold on to and never lose sight of is this: there are no places, east or west, north or south, where art will grow like the proverbial gourd of the prophet Jonah; and, if there were such a place, you might rest assured that the canker-worm would be on hand, in a fine, ravenous state of active health, ready to counteract.

In deciding upon a city in which to study, after the questions of money, distance, friends, and the like arc settled, you must determine upon the merits of the professor, and the number of concerts to be heard. By carefully scanning a good musical newspaper you can scarcely steer wrongly in this respect.

HAMBOURG, the young plane giant, is not an . ivocate of many hours of practice. "I do not advise any one whether he is a beginner or an advanced nunil. said be, "to practice more than four hours each day It is too wearing on the nerves. The system must be huilt up by vigorous out-door exercise, plenty of fresh air, and sustenance giving food. A strong, vigorous body is necessary for the vitality that is required of the exacting technique of the present day." venture the observation that practice sufficient for him may not suffice for them. What he says about out-door exercise, and the necessity of building up a strong constitution, and keeping the nervous system well-toned up is worthy of careful consideration. No one can be at his best intellectually, esthetically, or technically, who is not at his best physically .- The

Ir is well known how many of the great composers had to fight long and hard before their genius was acknowledged, not only by the world at large, but hy their fellow-craftsmen. It took musicians themselves a long time to understand them. One of the surest signs of a composition's not being understood is the general complaint that it has no melody. This charge of lacking melodic invention has been brought successively against every great and original composer who has had to fight for appreciation and fame. At first his works are uncomprehended, and an outcry is raised forthwith that he has no music in him; but, so soon as his works begin to be understood, this

MUSIC IN AMERICAN COLLEGES.

FROM all sides comes the demand that the musicinn musical criticism and literature and the cultivation shall have n broader training and a higher degree of of musical taste. culture, both in the subjects connected with music and in those branches of study comprehended under the term: "general culture." The demnnd is recognized as a repsonable one by all musical educators, yet those who would require musicians to accept this standard must offer to them the opportunity to gain the training which is necessary to raise them to the higher level The musician who devotes his whole time to the mastery of some specialty-pinno, organ, or violinplnying, or singing-cannot have the broad culture of the minister or the college professor, or of a gradunte of one of our institutions of learning. He receives his instruction in some conservatory of music or from a private teacher in some one of the larger cities. What general culture he may show has been the result of his own undirected efforts and of his later years, after he has finished his special course of professional study.

Hence the query of the young musicinn: "What am I to study to give me a thorough knowledge of the science and art of music, and where can I get the best opportunities for such study as well as receive the general training urged upon musicians!"

The great majority of the universities and colleges of the United States have made effort to meet the question by offering instruction in music, a number of them having well-organized schools in which students may study the technic of the various musical instruments as well as the theory of music. But few schools are without some form of musical instruction. vet the courses are not, in some cases, so thorough as they should be nor so well arranged. For the benefit of those institutions as may be striving to bring their respective schemes of musical instruction to a better basis and more in accordance with modern requirements, we have addressed letters to a number of the representative institutions in different parts of the country, believing that a report of work being done is the best way to help all who are investigating this question of the education of a brond-minded, cultured

In this connection the following, quoted from an article on "Music in American Colleges," hy Mr. Arthur Spencer, in the Musical Record, has particular

"It would hardly be reasonable to demand that a department of music should puff itself up into the pretentiousness of the other departments; that its work should be parceled out to several instructors. each a specialist in a certain division of the subject. and that it should operate a complicated mechanism for the attainment of great results. Scarcely any college could find use for more than two instructors in music: and the number of students taking the courses is bound to be small, even in the largest institutions. Yet, aside from numbers, music has a pancity of teachers and students. Its consequences in life, alone, entitle it to corresponding importance in the university. It deserves to be classed among what were once called the 'humanities,' and its right to be regarded an element of the broadest, most human culture need not be defended. No college can boast of giving a liberal education, in the fullest and truest sense, and at the same time exclude music

HARVARD UNIVERSITY

THE aim of the Division of Music is twofold: (1) to provide a thorough training for students who intend to follow the musical profession as teachers and composers: (2) to offer a conrse of technical study to those who wish to devote themselves chiefly to cially in music.

Courses of study are offered in harmony, counterpoint, history of music, musical form, canon and fugue, advanced canon and fugue and free composition and instrumentation.

The work in harmony consists chiefly of written exercises on figured basses and the harmonization of given melodies, which are played over and then corrected by the instructor out of the class-room; exercises are also done in the class-room on the blackboard. Shepard's "Harmony" is used as basis of the instruction; Jadnssohn's and Prout's treatises for

The work in counterpoint consists principally of written exercises on given themes, and simple forms of free composition: Organ-preludes, songs, part-

The instruction in history of music is given in the form of lectures. Vocal and instrumental illustrations are performed in the class-room. An applian orchestrelle is used to illustrate the works of the great

With the work in musical form is combined analysis of the works of the great composers. Bussler's, Jadassohn's, and Prout's works on the subject are used as text-books

In the study of canon and fugue Jadassohn's textbook is used. In the advanced course exercise is given in free instrumental composition, such as the prelude. song without words, nocturne, march, minnet, scherzo, rondo, piano sonata, etc.

The course in instrumentation consists in exercises in orchestration, analysis of the most important works or the masters, and lectures on instrumentation.

The works of Prout, Berlioz, and Jadassohn are used in this course The university library contains a large number of

musical works and scores Harvard University does not grant a special degree in music, the course being simply one of a number leading to graduation.

YALE UNIVERSITY. PROF. HORATIO W PARKED

YALE UNIVERSITY has two courses, one theoretical and the other practical. The practical course consists of instruction in piano, organ, and violin-playing. Members of classes in advanced work may become candidates for the degree of Bachelor of Music. The candidate for this degree must give satisfactory evidence of proficiency in the theory of music, and any two of the following languages, either Greek or Latin, and one modern language, French, German, or Italian. Au original composition in one of the higher forms

The courses of instruction are in harmony, counterpoint, history of music, strict composition, instrumentation, and free composition.

For the work in harmony, Chadwick's text-book will be used this year. In the absence of Professor Parker, Prof. Harry B. Jepson, of the department, writes us as follows: "In the other courses no text-hook is used. almost no time being spent in theorizing. The pupil is compelled to begin immediately and write; criticism and suggestion then being made on his individual work. The class-room work consists in working at the board some composition taken for example, each pupil being called up to work in the presence of the class and his work criticised on the spot,"

Work done in music counts for a student in the university on an equal tooting with other subjects changed, to avoid "ruts." Most text-books have their toward his degree of B.A., if he is not working espe-

WELLESLEY COLLEGE PROF. H. C. MACDOUGALL,

THE courses of study nt Wellesley College are as follows:

A course in harmony, open to sophomores, juniors. and seniors, covering the usual ground; a course in counterpoint for those passing in harmony; one in musical form to succeed counterpoint; a course in the history of music; and one entitled "The Development of the Art of Music." This last is open to all except freshmen, and is intended to develop musical perception and the ability to listen intelligently to music; in other words, a culture course.

Any good text-hook (Emery, Chadwick, Goodrich, Goetschius, Richter, Jadassohn, Gow, Bussler, Weitzmann) is recommended for use; of much more importance than the text-hook are the enthusiasm and grasp of the subject displayed by the instructor.

The courses at Wellesley are three-hour courses: that is, there are three lessons a week. If a pupil is ohliged to work fifteen hours a week, or, rather, to choose courses which require fifteen hours of recitation a week to obtain the B.A. degree, anyone of the music courses will count one-fifth. In other words, work in the music courses counts toward the RA degree just as work in Greek, mathematics, or any academic study.

In addition to the courses outlined above, belonging to the purely academic side of musical work, provision has been made for the needs of those number who wish to "keep up their music" during their college course. Wellesley has a Music Hall, with smple facilities for piano, organ, violin, and vocal students, as well as those who wish to study other branches of music: but work of the sort just described does not count toward the degree of B.A.

There is still another class of students whose wants provided for at Wellesley, namely: those who wish to have a good general education and at the same time acquire a musical one. For these students what is termed a five-year course is arranged, so that on successfully completing the academic and musical courses the graduate has her B.A. and a certificate of the Department of Music.

In regard to the place of music in college-work, it is enough to regard the very gratifying fact that those responsible for the curricula of our colleges are recognizing heartily the value of music in any scheme of general education. The danger is that musicians may not differentiate the musical education suitable for a music student per se, and that suitable for a student who is in search of a well-rounded general edu-

Many schemes designed to create an interest in a music department may be set in operation, but we doubt whether any excel in effectiveness the bringing of the pupils face to face with beautiful music.

THETS COLLEGE PROF. LEO R. LEWIS.

1. AT Tufts College we offer a full course in theory. Harmony is recommended as a subject to be taken for "general information," but only those with special aptitude and interest are urged to continue with counterpoint, etc.

No instruction in instrumental work is given, and no vocal instruction except in chorus.

We have courses in general history of music, and offer opportunities for extended special research, with fine library facilities, including the remarkable collection of two thousand volumes and pamphlets formerly owned hy Frederic Louis Ritter. We have * full course in acoustics.

We have somewhat developed, and are further developing, opportunities to henr frequently the representative compositions of all epochs, in good arrange ments, with analytical and historical comments. All music courses are elective.

2. I believe that text-hooks should be frequently instructor must "modify." [I am not at work on any

"ideal" text-book. Theoretically, nobody ought to psychology are appropriate minor subjects for stuwrite a text-book until he is sixty, and then his ideas are out of date. Hence, all text-books must necessarily be imperfect.

3. Most of our individual subjects occupy three hours a week for an academic year.

4. Music stands on exactly the same "credit" footing as any other subject. One A.B. of the class of 1900 had taken four full-year courses and one halfyear course in music. Though such an arrangement is not yet completed

at Tufts College, I believe that the functions of the college department should include:

1. The development of the power to compose.

2. The training of critics.

3. The development of general taste by analytical

lectures and "much hearing" of music. 4. The training of teachers in public-school music, especially for the position of supervisor.

But vocal and instrumental training should not be undertaken, if the college is in the vicinity of a large city. The college department should not become a conservatory if it can help it.

NORTHWESTERN UNIVERSITY.

WE give a four years' course in the theoretical study of music. This course is obligatory upon all students looking toward a certificate or diploma in the School of Music. The various subjects (with few exceptions) are also electives in our College of Liberal Arts, and credit is given toward the degree of B.A. Instruction is given in harmony, dictation, ear-tests and chord-reading, sight-reading, hymn-tune analysis, counterpoint, canon and fugue, free composition, orehestration, form and analysis, and history of music. Text-books are only used incidentally.

The writer has found difficulty in interesting the students as a whole in the study of music. A certain number belong to our Choral Society and attend our school-recitals and lectures, which are free, but the proportion is small. On the other hand, I might say that no direct attempt has been made to do for the student body as a whole, as all energy has been bent to the development of a thorough professional school upon n sound educational hasis.

With the coming year a more direct attempt will be made to interest the students at large in music, principally along the line of popularizing sight-singing and choral singing. It will also include popular lectures and lecture recitals, and a special course of lectures on church music for the more particular benefit of the theological students.

UNIVERSITY OF PENNSYLVANIA. PROF. H. A. CLARKE.

The course of music pursued at the university, being a special conrse, has no relations with any other university course. It grants the degree of Bachelor of Music. Candidates for this degree must pass the entrance examinations in English, required of freshmen in art and science. After this year three courses in English Innguage and literature will be required. Such students are also recommended to take a twoyear conrse in physics, and a special conrse in history of music included in "Courses for Teachers."

The work extends over a period of four years. The first year is given to harmony, the second to studies in melody and rhythm, the simpler musical "forms," strict counterpoint and double counterpoint; the third year to the larger "forms," modern counterpoint, canon and fugue; the fourth year to the orchestra, orchestration, and analysis of scores.

I do not use a text-hook, but recommend the reading of all recognized works on theory and composition as soon as the pupils are sufficiently advanced to do so with profit.

COLUMBIA UNIVERSITY. PROF. EDWARD MACDOWELL.

THE several courses in music may be counted toward the degrees: B.A., M.A., and Ph.D. Music mny be selected as a major, or as one of two minor subjects. Literature, modern languages, physics (sound), and

dents whose major subject is music.

The General Music Course treats music historically, and esthetically as an element of liberal culture. The courses in harmony, counterpoint, orchestration and symphonic form, and in free composition are designed to train musicians who shall be competent to teach and to compose. The courses in musical dictation are intended to afford practical ear-training. The courses in music are open to the public, special students and auditors being admitted. Auditors are not examined upon their work, neither are they considered as stn-

In a letter to THE ETUDE Professor MacDowell says: "I use no regular text-books, but our steadily growing library of already over 500 volumes, for our music students' exclusive use, contains all the material avnilable in this regard."

A number of other institutions afford opportunity for music study. The University of Michigan and the University of Wisconsin both have thoroughly organized departments of music, which are on an equal footing with the other departments. There is no regularly established department of music at Cornell University at present, but we understand that plans are under way looking toward such an end.

There is a course in history and theory of music st Princeton, which does not, however, count toward an academic degree. In the West the tendency has been toward establishing schools of music rather than the organization of courses leading to a degree Thus, there appears to be a number of institutions

in which music receives & gratifying recognition, as a study which properly belongs to the "humanities." goes without saying that the conditions described the foregoing replies would be very materially changed for the better were the departments of music endowed as heavily as are the majority of other departments in the universities. There should be sufficient funds to pay the professor in charge a salary at least equal to that paid to the other professors of the institution; to afford good library facilities; to give opportunity for the frequent hearing of the masterworks of music; and to provide opportunity for research by the students. It is most earnestly hoped that the day is not far distant when these conditions will obtain in all the colleges and universities in the country, and the ambitious student of music may have in opportunity to acquire a broad knowledge of the art under the stimulating influence of an institution devoted to liberal culture.

THE LIBRARY OF CONGRESS: MUSIC DEPARTMENT.

BY MYRTA L. MASON.

DURING the occupancy of the library in the capitol the musical copyrights were received, recorded, and hundled nway where they could not interfere with book-space; so that, during that time, the music was not accessible to anyone. After the finishing of the new library building the appropriations of Congress designated the Music Department, among others, with a force of four for its development, and, as it now tands, it is the recipient of many queries as to "what

It may interest musical readers away from Washington to know something of the wanderings of a musical publication and the resultant department. The publisher, and sometimes the composer, of a work, -no matter how short or small (two bars of a hymn, even), should send to the Copyright Department two opies and a printed title of the composition with an application for copyright, accompanied by a fee of 50 cents, if a citizen of the United States, if a for- and Rudolph Niemann, and a rich store of organ eigner, who is privileged to copyright, \$1.00. If certificate is desired, 60 cents additional in each case.

After a certain rontine form for record, one of the mulation of accessions of copyright music evolves the

Music Department, a repository for this music, which is filed in such a way that the musical public, by applying to an assistant, can at any time secure any ition copyrighted, to read, or can be taken to the piano-room and studied a certain length of time (governed at the office). In other words, it is an extensive musical library, including (since the International Copyright Law in 1891, with thirteen countries) a large percentage of foreign copyrights which seem to favor, as to quantity and quality of composi tion, this order: piano, vocal, violin, orchestra, and band. The advantages of the Music Department are these: foreign selections which oftentimes never reach other than the claimant's representative on this side, and the Music Department; many things unheard of and unknown in the vast music houses of

The assistants serve the public as in any library. Members of clubs have a paper to write and they come here for reference of every kind. The addition of a reference catalogue upon data, biography, artieles, sketches, and all sorts of musical material is constantly growing; also a musical-portrait catalogue which enables us to find a musician's picture, in several attitudes, at a brief notice. The department contains the latest dictionaries, musical and biographical, and, with the yearly issue of the eurrent books upon the subject, give ample reference for musical essays. The department could be of use to all musicians through correspondence for musical information, and, like all other departments in this vast and beautiful building, the assistants are cheerfully willing to secure for the public all information which

The vast amount of material obliges a great number of classifications to meet the general demand of the public. The accessions to the department average 15,000 a year. The large classifications are the Instru station, which include material for a drum or triangle up to a full military band, or full orchestra, and all instruments between. Then secular and sacred vocal, from solos to nonets. These are subclassified so that, should one call for a gavotte for band, a minuet for piano, a song accompaniment for orchestra, or an Ethiopic selection for mandolin orchestra, the assistants can locate the matter at once,

Opera scores to the number of several hundred. Orchestra scores numerous and valuable.

Ballads from all countries. Comic, Ethiopic, recita tion, children's songs, distinct from kindergarten, lullabies, opers, and excerpts.

American and English ballads are coming in about evenly. German, French, Italian, Russian, etc., re-

The complete scores of all of Perosl's works add to the interest of a student of oratorios. Wagner opera scores are well thumbed, and the magnificent llection of operas edited by Verdi-edition de Luxe. of which only fifty sets will be made-are rare and uisitely illustrated volumes of photogravures and half-tones in the browns, reds, and blues, with an interesting sketch of the plot, of the opera, and the composer. Such nnusual abundance of material could only be at such a place. There may be collections of special works in other libraries, but not the great

variety which the Library of Congress contains The publications of Jos Aibl, of Munich; Simrock. of Berlin: Ricordi, of Milan; Boosey, of London; and Breitkopf and Härtel, of Leipzig, all contribute quality of material that is little known in America. The recent writers of song that are becoming better known are Max Reger and Alexander von Fielitz: some charming productions come from their pens. A few writers that are little known, both for song and instruments, are P. Jullien, W. Wolstenholme, Horace Wadham Nicholl, Paula Szalit, Oreste Ravanello. music to choose from.

There are many classifications I have not mentioned, being unwilling to tax the patience of the general two copies is sent to this department. It is classified, reader. Those desiring particular information will be swo copies is set to the second control of t

Conducted by GEORGE LEHMANN

REGARDING PROGRESS.

FOR our more serious studenta Sentember ushers in a and grave responsibility,

combined with numerous musical pleasures. It is a time of the year when the memory is keenly reproachful for past neglect of duty; when the student's affection for his fiddle is most lavishly demonstrated: when he whispers to his first-beloved the most solemn vows of unalterable attachment; when the mistakes that have been made, and the penalties that have been paid, anguish the mind and compel a thousand resolutions of betterment and reform.

Yes, September is the month when the student, in and inevitable disappointment. solemn self-communion, consoles himself with the thought that this year, at least, the winter months will prove neither barren nor disheartening; that SOME MUSICAL actual progress will be made from week to week; that the fragrant spring will shower upon him her sweetest, choicest blossoms.

Sincerely do we hope that regrets and disappointments may be few next spring. With equal sincerity do we wish to impress upon our students their great need of learning what true progress really means-of learning to differentiate between the glaze of superficiality, and sterling, healthy growth.

Among the many allurements to the average student, not one is more pernicious, more deadly to actual progress, than the mass of attractive instrumental literature which seduces him from vital requirements. He yearns to grasp what lies outstretched before him, seemingly within easy reach; and, with sorrow be it said, too often his teacher encourages him in this sickly striving, even to the point of musical and in-

Progress does not mean a scampering through innnmerable etudes. It is not indicated by the number of difficult pieces that have been gormandized, but not digested. True progress is dependent upon a process which commonly deceives and disheartens because of its apparent slowness. In reality, this process is a rapid one, having the inestimable advantage of being also the snrest one. It consists of tenacity, of patient toiling with the thousand and one details of musical and instrumental difficulties-in short, it means tireless, intelligent work, directed by courage and insatiability.

Like true worth in anything, progress is not appre ciable to the nnobservant mind. Its evidence should not be sought in a prodigious consumption of notes. Ungovernable voracity usually results in an acute form of musical indigestion.

This view of progress, unfortunately, is not clearly understood by the pupil who has set his heart on playing Paganini's "Caprices" after two or more years of desultory study. He lacks the courage calmly to dissect his work, to apply the knife of criticism with snrgical precision, to train his mind to regard concertos with indifference, to take hold of cold, dry technical facts and mold them into something beanti-

Then, again, not every player is capable of recognizing the minute links in the endless chain of progresa. The vaguest ideas prevail in the student-world respecting the manifestations of artistic development: and often a painstaking pupil is disheartened at a time when there is much reason for rejoicing and encouragement.

Extreme conscientiousness and fortitude are requisite virtnes in the struggle for exceptional ability: and the strength of these virtnes is generally proportionate with the pupil's musical endowments. At least, the more gifted ones apply the lash of self-criticism unsparingly. Each day they endeavor to diminish the great distance which separates their work from artistic excellence, thus creating for themselves higher standards, and intensifying their perception of what is beautiful.

On the other hand, those of meagre capacity and a low order of talent are constantly shrinking from just and accurate self-measurement. Perhaps they are not always pleased with what they have attained, but they have the weakness to stop at mediocre performance. They foolishly imagine that others will not perceive their incompetencies, and that Time, the new season of serious work great and merciful rectifier, will generously smooth their musical wrinkles.

No artist, however great, has discovered a royal road to success. On the contrary, all artists have encountered huge obstacles in the rugged path of art-obstacles that yield only to intelligent, courageous, and persistent effort. Without rigid discipline and countless sacrifices, it is well-nigh impossible to achieve what is worthy of respect and admiration. And whosoever hopes to gain merited distinction by a road that is short and free from toil and pain is doomed to bitter

SIGNS AND TERMS. violin may be attributed much of the confusion caused by some of the signs employed in bowing. While it is easily possible, in some instances, to improve upon our present system of indicating the character of stroke desired, the difficulty of clearly com-

To the carelessness of

composers who write for the

prehending the various signs is materially increased by the indifference with which this subject is treated even by our violinist-composers. It requires but few illustrations to enable the novice more accurately to distinguish between the nicer shades of meaning which frequently, but inadequately, one sign may be employed to convey.

Ordinarily, the above howing should be, and is, regarded as the staccato stroke, the notes heing firmly detached in one bow. But the sign is used quite arhitrarily, and often incorrectly; for, occurring in an adagio, it is, with rare exceptions, intended to be of a different character than when it is employed in a vivacious or energetic movement. In the former, it might-indeed, in all probability would-be intended



It will thus be seen that experience and musical intelligence are required correctly to determine the composer's intention.

Again, the very same staccato sign is ntilized when it is obviously intended to mean a light, bounding stroke; that is, the so-called saltato. But the decision rests with the musicianship of the player; and he must be guided in such decision wholly by musical content and the peculiar character of the figure to which the staccato sign is applied. The same sign is employed to indicate ricochet bowing; hut here the player can usually (though not always) depend npon the assistance of the word "ricochet," more especially if the composition is the work of a practical violinist. When the staccato sign is used without the slnr,

it may mean either a firm stroke or the light and brilliant howing termed spiceato. Its significance is best determined by the tempo and character of the figure; but the arbitrariness of the sign is apt to min. lead even the experienced player when the character of the figure does not clearly point to the desirability of the one or the other stroke.

Similar confusion has resulted from the careless or unintelligent usage of the slur. When only one slur is used, no misapprehension can possibly arise. But the requirements of phrasing frequently necessitate the employment of both an inner and an outer slurand often, as in the following illustration, it becomes a question of some nicety correctly to determine the composer's intention.

DIVE

Here the inner slur clearly indicates the grouping of the figures with respect to their separation one from the other: but, since there is little or nothing in the character and rhythm of the phrase to show that such special grouping is either desirable or imperative, the intelligent musician naturally hesitates in choosing between the shove and the following bowing:

A WORD ABOUT

THE selection of strings is a question which now, even more than formerly, is regarded in much the same

light as the selection of a teacher for the beginner. The opinion prevails that almost any kind of string will "answer the purpose," and that it is a useless expenditure of money to huy the high-priced strings of Italy. Ever since the introduction of the high tariff, which has so materially increased the cost of strings in this country, the temptation-especially to the be ginner-to purchase the inexpensive productions of Germany and the United States is as great as it is easily appreciated. The fact remains, however, that such economy is, to say the least, an injudicious one; and so far as it concerns advanced players, it often proves decidedly detrimental to their instrumental progress and their general musical interests.

The wide-spread preference for the strings of Padus and Rome is not the result of prejudice or vogue. If extreme conscientionsness in their manufacture is left entirely out of the question, these strings still have the significant advantage of being made under climatic conditions strongly favorable to success-conditions which neither we nor the Germans can bring to the assistance of such an industry. Similar elimatic advantages may be found to exist in some portions of the United States; but we cannot wrest from nature that which she has lavished on Italy, hut denied to other lands.

The practical advantages of a fine Italian string are obvious to all experienced violinists. While the Italian makers do not profess to attain perfection in their work, a large percentage, nevertheless, of the strings with which the best manufacturers of Padua and Rome supply the world yearly are found to be of superior quality; and a reasonable percentage vibrate as evenly and perfectly as any human being is justified in expecting from mortal sheep's converted intertines. Then, again, the Italian strings (unlike these of German manufacture) are exceedingly pliant. In a test of durability, they might easily be outranked by the cheapest Markneukirchen brand; hut when not nsed at the seashore they render excellent service also from the stand-point of durability.

The "prepared" string cannot be warmly recommended despite the advantage it appears to possess in the minds of all those players who are averse to troubling themselves with the selection of perfect strings. The present process of "preparing" a string is such that both quality and character are necessarily THE ETUDE

sacrificed to perfect vibration. This, in itself, seems (an argument that would destroy this idea simply be sufficiently condemnatory; hut in addition to the "prepared" string's thin tone and shricking propensities, its powers of endurance are not to be relied upon. For the public performer, the "prepared" string is a dangerous experiment.

In placing German and American strings among comparatively inferior manufactures it must not be presumed that it is my purpose entirely to discourage their use, or that I fail to recognize such merit as they actually possess. The point I wish to make is that the best Italian strings are infinitely better than those produced by other countries; and that their usage, slike by inexperienced and advanced players, is a greater aid to purity of tone and perfect intonation than is ordinarily believed.

When the general scheme of this department was briefly outlined, some months ago. my readers were told that phrasing would be dealt

with in detail, and that an effort would be made to elucidate its principles and practically demonstrate its uses. Since then, several correspondents have urgently requested me to "explain phrasing," but for various reasons I have been unable more promptly to gratify their wish.

A clear knowledge of phrasing does not come to the sverage, normally constituted musician, like the sudden and rapid onslaught of an avalanche. It is not the acquirement of a day or a month or a year; nor for united with this inherent and transparent form can even the most musically gifted hope to phrase correctly and heautifully without that special knowledge required by the art and rewarded by patient in-

Phrasing is such a serious branch of music-study, and is, withal, so greatly influenced by endless and ever-changing conditions, that nothing less pretentious than a volume specially devoted to its intricacies could possibly do it justice. But in this, as in all other subjects related to violin-playing, it is not my purpose to weary my readers with a long treatise, uninterruptedly setting forth my own views and the opinions of other musicians. Such a plan would hardly prove welcome to the many, though it might win sympathetic ap-

On the other hand, it must not be imagined that a brief and rapid survey of any question touched upon in these columns is intended to be a final word. The same questions, with new phases, will be constantly arising, and these new phases will naturally suggest some point untouched in previous reflections.

Our first venture on the subject of phrasing is intended to be purely of an introductory nature. For even so slender a thread of light will prove an encourthe benefit of those readers (and there are many) who have only a vague idea of the significance of phras- to unravel phrasing's maze of delicate meanings: ing, it would be well first to define, in general terms, the true position of phrasing in the art and grammar

All consistent musical utterance has a more or less definite plan of construction. Like the sentences of most other languages, a musical sentence has its distinctly recognizable form, its subject, its predicate, its object, -so to speak. That we do not enter into such detailed grammatical dissection of a musical sentence as our language surgeons in general seem to delight in is easily understood when the nature of our immaterial art is taken into consideration. It should always be remembered that music is born of that which is so convenient for us to designate as musical feeling. Though its best, its most perfect expression is dependent upon the refining process of intellectual force, the actual birth of a musical idea is rarely, if ever, assisted hy purely intellectual effort.

Music's first and most direct appeal is to our sense of sound, primarily captivating or repelling us not in illustrations will seem, even to the least experienced in agreement with its effect on our musical and emotional natures. Though imbued with distinct, national sical, and inconsistent. Here, the grouping of the characteristics of thought and feeling, the inherent motes is strongly suggestive of appropriate phrasing: universality of music hrings it within the compremay be argued against the idea of music's universality almost any musical mind.

cause appreciation of all musical creations is la influenced by existent conditions)-whatever effort may be made to circumscribe its sphere of influence the fact remains that a beautiful musical thoughtwherever and by whomsoever it may have been created-impresses itself upon musical people most remote from it both in period and in place. That between different ages and different countries there can be no absolute agreement as to the higher worth of a musical creation hardly affects the question of whether music is or is not a universal language.

Of this universal language, phrasing forms an essential part. It either veils or clarifies the meaning of every utterance, according to correct or incorrect application of its principles; it imhues a musical clearest musical thought, in accordance with the intelligent or unintelligent, precise or slovenly, manner of its presentation hy both composer and player. It is so closely allied to the very essence of musical no special effort to outrank his predecessors. thought, that at no time is it separable from, or unimportant to, lucid musical expression.

For the violinist, it assumes chiefly the distinguishable form of a variety of bowings which either connect or separate, divide or subdivide, the various parts of musical speech. But it must not be presumed that its manifestations are limited to such bowings, however numerous or skillful may be their application; of phrasing is one which, strongly suggestive as it usually is to the enlightened musical mind, rarely points the way to intelligent comprehension by the inexperienced or uninitiated.

This suhtler form manifests itself in the grouping of figures, the succession of ideas, the logical connec tion between the various members of a musical sentence-in fact, it is composed of the natural elements of musical expression, and characterized by the individuality of the composer and the player. Often it is not of sufficient tangihility to render possible a precise or immediate decision as to its signification. Often it causes perplexity because of the actual, or apparent, possibility of two or more varying conceptions, each violating neither musical principles nor the composer's peculiar intentions.

This is the more delicate phase of phrasing. It is that branch of the art which, unaided by long and earnest study, remains enigmatical to the average player. Without attempting, at the present time, a minuter analysis of the subject, I wish to present several practical illustrations of phrasing, and hope that aging ray to all those who have yet made no attempt



In all probability, the phrasing in the first two pupil, more or less logical and natural; while the bension of all intelligent, civilized peoples. Whatever tification, the third and fourth would greatly offend

THE CREMONESE MASTERS AND THEIR ART

BY GEORGE LEHMANN.

The Guarnerius family possessed all the elements of greatness. Its earliest traceable member was Andreas Guarnerius, who was born about the year 1626. Both in model and workmanship, all of his instruments betray the influence of his master-Nicholas Amati. His varnish is excellent in quality, but its application was frequently unskillful.

His son, Petrus, compounded a varnish of superior beauty, and many consider it quite the equal of that sentence with charm, strength, and dignity, or renders of the best Cremonese masters. In point of hrilliancy, ohscure, and even meaningless, the hrightest and the tone of his fiddles is not inferior to their varnish; but his instruments lack Stradivari's classical and sympathetic quality. Joseph Guarnerius, the brother of Petrus, was unquestionably talented; yet he made

The greatest maker bearing the name Guarnerius was the Joseph, called "del Jesu." He was the only formidable rival of Antonio Stradivari. Indeed, some of his instruments equal, both in quality and volume of tone, the very best that Stradivari made. It is known that he was born in Cremona, October 16, 1687: but, aside from this meagre information, it seems impossible to gather any interesting details



ANYONIO BYHADINAMI

bearing on his life, or to learn where he acquired his art or exercised his profession.

Some players prefer the del Jesu fiddles to those made hy Stradivari; but the greater variety of tone of which the latter's instruments are capable is nnquestionable proof of their superiority. The "F holes" of all the del Jesu instruments are strikingly executed. They suggest the early type of "F hole," and nave something of the Gothic in their character. Guarnerius chose wood of the finest quality, often of a grain necommonly broad. As to his varnish, his esi specimens were never surpassed by any Cremonese

It seems that the life of Guarnerius was neither a sappy nor fortunate one; and that his misfortunes extended even to his fiddles is evidenced by many authentic accounts of their destruction. A plausible story is told by a lover of violins who accidentally ran across a magnificent del Jesu fiddle. The instrument was owned by two brothers-impoverished villagerswho had no idea of its worth, and, for years, had left t hanging on a nail in their comfortless old kitchen. The narrator paid many visits to these brothers, but, with a collector's cunning, never betrayed the real object of his friendliness. Fearing, however, that accident might roh him of a treasure on whose possession he had set his heart, he determined, one evening, no longer to postpone the attempt to purchase this instrument. After some general and uninteresting conversation, he cautiously began to look about the old kitchen, but could see the fiddle nowhere. Thoroughly alarmed wet endeavoring not to evince particular interest or concern, he said: "And what has become of the old fiddle?

"Well," said one of the brothers, "nobody evar played on it, so one night we lighted the fire with it.

The list of capable fiddle makers who learned their art in Cremona is so long a one that here we can consider only those of uncommon excellence or superlative merit. Among the latter was Carlo Bergonzi a pupil of Stradivari during the most successful period of that artist's long career. Bergonzi's workmanship closely resembles that of Stradivari and Nicholas Amati. Though his instruments were sometimes small, he invariably chose the so-called grand pattern. His varnish was always rich in quality, and very fine in

Many of my readers have doubtless seen the picture of a venerable man with long, white beard, holding in his hand a fiddle on which he has dreamily fixed his gaze. While the picture does not pretend to be a truthful representation of the man, it is intended to show the greatest Cremonese master in his workshop, aurrounded by his fiddles. In many respects, Antonio Stradivari was one of the most remarkable men in the history of art. We find him, early in life, in the workshop of Nicholas Amati, little dreaming that his zenius was destined to bewilder the musical and scientific world of a future century. Think of the marvelous vitality of this man-the perennial glow of his artist soul- the undimmed faculties which, at the age of ninety, still enabled him to create those matchless instruments. Stradivari must have worked for his art with a love and passion such as few men feel or even understand. That he was misunderstood by his contemporaries and townspeople is unquestionable. He was quite generally regarded as a misanthropic miser; and when the poor aud ignorant folk alluded to a man as being "rich as Stradivari," they intended to imply that he was possessed of enormous wealth. It is only atural that Stradivari should have acquired moderate wealth. His whole life was centered in his art, he labored incessantly, and for luxuries he had neither time nor thought. Even in his own day the popularity of his instruments resulted in a patronage astonishingly wide. The wealth and aristocracy of England manifested great appreciation of his fiddles; and he sent many a quartet of instruments across the channel, some Ly special order, others merely on speculation. It is a matter of history, however, that many of the latter were returned to him, because the price he asked for the violins-twenty dollars each-was pronounced exorbitant. (Nowadays, a well-preserved fiddle of Stradivari's last period can easily be disposed of for five thousand dollars, and during the past few years several good specimens have been eagerly purchased at prices ranging between five thousand and ten thousand dollars.)

Stradivari's instruments clearly evidence three distinet periods in their maker's artistic career. By the first period may be understood those years that were spent in Nicholas Amati's shop, and all other years preceding 1600. The instruments of this period are not of the robust and original character which we expect to find in Stradivari's workmanship. Here the influence of his teacher is yet very strong. The outlines are tender rather than forceful, the arching is somewhat high, the tone has not yet attained great depth, though it is noble and sympathet

The second period began about 1690, and terminated in 1700. During these ten years Stradivari experimented with a model which is now termed the "long Strad." He added half an inch to the length of the instrument, thus giving the entire body a length of fourteen inches and a half. But the experiment proved unvatisfactory, and the long model was abandoned and never re-adopted. This long model was the hridge of Stradivari's destiny. When he had crossed this hridge, all doubts were settled forever

The "grand" model marked the return to a shorter ement of body and the abandonment of all high arching. Many of the instruments of this period are reminiscent of Stradivari's earlier work; hut it is obvious that he strove to make his "grand" model a monument of strength and dignity.

carving those magnificent scrolls whose beauty and children. symmetry have since been the admiration of the whole violin world. And when Stradivari was laid to restin 1737, at the age of ninety-three-the glorious light of Cremonese art began to flicker, and soon was dead.

THE COUNTRY MUSIC TEACHER.

BY THALEON BLAKE.

CONDITIONS and practices are so vastly different in the rural districts from what obtains in the cities that it is hard at first sight to believe that the teachers at the extremes are workers in the same vineyard, hut each in his own way and sphere. Think of country teachers having studios, where every modern mechanical appliance for the development of technic may be found, where their pupils come to receive lessons, paying several dollars for the 20 or 30 minutes allotted them! Or of teachers in New York City, for instance, keeping a horse and "huggy" wherewith to visit their pupils, giving lessons of one hour or more at fifty cents (maybe twenty-five), traveling over a territory as large as Manhattan Island in two or three days, the next well into Long Island, closing the week's work over in New Jersey, through all kinds of weather, rain or shine, through all extremes of temperature, from the sickening heat of dog-days to the zero-weather of midwinter, over dirt roads usually cut up by heavy wagons, knowing nothing of the mysteries of claviers, technicons, or other muscle-developers from personal use (perhaps never saw one) and you get a faint idea of the contrast. The ex- a meaning; that it is the expression in musical form tremes of the profession know nothing whatever of of the thoughts and emotions of the composer, as each other unless they have taken special pains to investigate for themselves.

All praise is due the country teachers, the true heroes and heroines of music,-art missionaries,carrying love for sweet concord under many difficulties, with meager reward, along the frontiers, among the mountains, over the plains, in the new settlements and hackwoods, to the outlying hamlets and villages away from the main paths of human activities, administering to the natural cravings for the enchanting art, which is not a monopoly of any class or locality. They are doing good work, often arduous, and as well as circumstances permit.

What urban worker would voluntarily give up the multitudinous advantages of his city home, no matter how many its toils, and go out and labor in the humble sphere of the country teacher, with its actual hardships and lack of inspiration? Talk about art of each one is as interesting as a novel. atmospheres! There is an infinitely greater gulf between our frontiers and our metropolis, than between the latter and the most musical continental city. Yet, many of the older teachers would not change the field of their labors from the country to the city if they could. There is, in the freshness of the country, the nearness to nature, the daily association with a simple, honest, confiding people, many opportunities for pleasant work which have a positive, restful, charm to the observer from the city, accustomed to a life highly conventional and artificial, and a popnlation usually cold, suspicious, and mercenary.

The elder type is fast becoming extinct. With the last of them will go the traditions and the spirit of a care cuts from the magazines of everything and every sturdy race without a parallel among the musicians of any part of the world. An interesting book of romance might be collected in the by-paths of the musical field from the lives of these ancient pioneers.

But all of the country teachers are not middle-aged or old; indeed, the majority of them now are young people. Many are natives to the region where they teach, and have had the advantage of a year or two of musical training in the nearest large town or city. Some are giving lessons to earn money enough to continue further their own advanced studies. Later a few will go to the towns and cities to locate, and fill places of usefulness all the better because of the extraordinary experiences of their early careers. Quite

At an age which few men attain, this Colossus was the country, and gave their first lessons to neighbors

No teacher should ever go to the trouble of excusing work done in a limited field or with few opportunities, under the idea that some one might consider it ridiculously insignificant. Spheres of usefulness are limited in size sometimes, but never in chances of doing good, thorough work, and such chances fully utilized makes any work creditable. Some one has to do it, and, the better it is done, the better for teachers everywhere.

What is a collection of farms to-day may be the thriving center of organized industry to-morrow; and who shall say now how much good and far-reaching influence may then he traced to the duties conscientiously performed by a faithful teacher whose entire life was passed in unheralded efforts to spread among the people some knowledge of the beauties of the most beautiful art known?

THE VALUE OF THE CONCRETE IN TEACHING.

BY A. J. JOHNSON

IT is the concrete that appeals to children, and we must bear this in mind in all our teaching. If they look upon their lessons as merely so many pages of printed notes, which they are to learn to execute con rectly, they will do their work but perfunctorily at

We must try to make them feel that the music has literature is the author's expression of himself.

Try to make the pupil hring out the composer's idea, and show him that it is capable of as many false constructions as any sentence in the reading book, if the punctuation is disregarded or the accent thrown on the wrong word. Take some paragraph as a companion piece to the musical passage you are considering, and illustrate with it.

An aid to awakening the child's interest in the significance of the music is to arouse an interest in the man who wrote it. Make him, if possible, a real personality. Make his life more than a record of dates. Fill it with personal detail and anecdote. The lives of our great composers are far from commonplace. Almost every one is full of romance. Consider the lives of Beethoven, Mozart, Haydn, Schubert, Chopin, Mendelssohn, Wagner, and many another. The career

Tell the children of the privations of Mozart's life; of his struggle to keep body and soul together, and of Schubert, who was so poor that he had to sell his songs for a few pence apiece. Contrast the lot of these men with those more highly favored, like Meadelssohn, who had every gift of fortnne, and let them learn the lesson that genius rises superior to circumstances or environment

It is a good plan for the pupil to have a blankbook in which to note important points, and it adds very much to the interest if the notes are prefaced by a picture of the composer whose life is being studied In these days of illustrations it is not difficult to probody, and many pictures can be obtained in this way without going to the expense of buying photographs If the pupil makes copious notes, he will find his book valuable for reference, and a record of the works he is studying with the accompanying dates will be of interest later in life

Of course, the teacher has not the time to conduct any exhaustive study in this line, but if he can arouse a real interest in his subject, he sows seed which shall

THE moment a teacher loses his self-control in the presence of a pupil, that moment he loses the respect of that pupil; and, when that is gone, all influence be a number of our prominent educators were born in may have had over him is also gone.—A. P. Wyman. ON THE VALUE OF THE STUDY OF INSTRU- the greatest extent, it will be necessary for the stu- ent kinds of touch will be increased; his feeling for MENTATION TO THE PIANIST.

RY E. R. KROEGER.

By the term "instrumentation" is meant the knowledge of the various resources of the orchestra. The samest student of a particular instrument is very apt to become so interested in it that he is liable to be one-sided. For instance, comparatively few amateur (and, indeed, professional, slso) pianists are to be seen at chamber-music recitals. Let a well-known piano virtuoso perform, and behold! all the pianostudents in town will be sure to be there. Singers, also, are too prone to attend song-recitals, operas, and oratorios at the expense of piano, chamber, and orchestral concerts. In the line of study, every serious student should acquire some knowledge of form, harmony, counterpoint, the history of music, etc. And yet an instructor of pisno-playing or singing will tell you that the number of his pupils studying theoretical hranches is comparatively small.

It is difficult to understand why there is so much superficiality in musical education in this country, where there are so many really good teachers, but it seems to arise largely from a desire on the part of the student to "make a show" as soon as possible. Young ladies of ability wish to appear before music clubs when they are hy no means "full fledged," and young men announce piano-recitals with programs ranging from Bach to Liszt when they are hut halfripe. The principal feature to admire in their performances is a uniform amount of finger dexterity. Of musicianship, there is none,-unless there be a reflection of the ideas of some well-known instructor.

If the average piano student is thus deficient in the branches of harmony, counterpoint, and composition, he is even more so as concerns instrumentation. And yet, unless he is born with a great feeling for "tonecolor," he can profit greatly hy a thorough study of orchestral instruments and their resources. Such a knowledge will cause him to invest his playing with thousands of nuances which otherwise he would never

If merely to play notes were the Parnassns of a pianoforte performance, the pianola would do so well that human competition with the machine would seem weak and ineffective. But the many varieties of touch and dynamic shading, and the effects produced by the proper use of the pedals cannot be obtained on any nachine. There the human being is essential. Therefore, to invest his performance with the utmost interest, and to avoid letting it lapse into monotony, he must constantly strive to ohtain tonal variety.

The study of instrumentation will greatly aid him here. In certain passages the influence of the broad singing quality of the violins, or the crisp staccato of the same instruments can cause him to try to ohtain something of the same effects on the piano. The melancholy of the viola, the sonority of the 'cello, the gruff tone of the hasses, the crystal clarity of the fiute, the limpidity of the clarinet, the pungency of the oboe and bassoon, the brilliant fanfare of the trumpets, the solemnity and majesty of the quartet of trombones and tuba, the veiled beauty of the horns,-all can be kept in the mind of the player and can have a great influence upon his interpretation. Even the kettledrums, long and short drums, and harp can be imitated to a certain extent.

That instrumentation has influenced some of the greatest composers is proved by the common belief that Beethoven and Schumann thought orchestrally when they wrote for the piano, and everyone knows that Liszt almost turned the piano into an orehestra. Indeed, it is said that of all great composers for the piano, Chopin was the only one who consistently wrote a pure piano style. Many excellent piano pieces have been transcribed for orchestra with great success. Merely to cite an illustration,—Berlioz's arrangement of Weber's "Invitation to the Dance" is considered one of the most effective small orchestral pieces in

dent to take up a course of instrumentation in order to know the character and capacity of each individual instrument in the orchestra, and then not only to study scores, but also to do some transcribing of piano pieces for orchestra. This will not be so difficult as may appear at first, for let his imagination become excited, and give him a fair acquaintance with the different instruments, it may be predicted with cer- such knowledge than without it. tainty that an acceptable result will ensue

To mention a few examples, let us first take a por tion of the last movement (prestissimo) of Beethoven's "Sonata in F-minor," opus 2, No. I. The first three chords may be given to the wood wind band, above a rapid figure allotted to the violas and 'cellos. The next three chords will be played by the violing. The repetitions of the first two measures in measures 3 and 4 will be treated as at first. In measure 5 the melody can be taken by a solo elarinet. In measure 9 the first violins can take the melody. In measure 99 the molody in the left hand will be suited to the violoncellos, while the upper strings may play the rapid accompaniment.

Let us now take the large of the next sonata, onus 2. No. 2. The first measure opens with the stringed quartet, the violoncellos playing the low notes pizzicato. In the eighth measure the clarinet announces the new theme,-accompaniment by the second violins and violas. Many charming effects can be introduced in the following measures, especially where the climax is worked up in measures 17 and 18. Later on, when the D-minor episode appears, the full orchestra will be essential.

Take the finale of the "C-major Sonata," opus 2, No. 3. The delicate staccato theme with which it opens will sound most charmingly if given to two flutes and a clarinct. When the figure work begins it will be found to be very acceptable to the violina. This entire movement will make a most brilliant effect if scored for orchestra.

Now, we will look briefly at the opening of Schubert's lovely "Sonata in A minor," opus 42. The first theme will be rendered by the first oboe and first hassoon. The sequence of this theme will be treated likewise, and then followed by strings and afterward the full orchestra. In the tenth measure the alternate E's will be played by the horns, the strings coming in in the twelfth measure. The alternate E's later on taken up hy a horn and a clarinet, the strings and the full orchestra following in order.

A good example for orchestral arrangement is the andante which precedes Mendelssohn's "Rondo Capriccioso." The first four measures, which are a kind of prelude, may be played by the strings. Then comes the principal melody, which is delightfully suited to the first clarinet. In measure 9 the run may be divided between the clarinet and the first flute. The clarinet resumes its solo in the next measure. In measure 12 the little questioning phrase may be played by the first violins, and the full orchestra follows in the following measure. In the fifteenth measure the E's in the left hand will exactly suit the horns, while the violins play the figures above. In measures 18 and 19 the full orchestra is employed. The solo clarinet again appears at the end of the twenty-second measure, with figure work below, divided between the violas and violoncellos. The stringed instruments close the andante in a series of ascending arpeggios.

In the rondo part, fine effects of light and shade can be had by judicious treatment of the strings, wood winds, and horns.

The above examples are merely selected to give the student an idea of the orchestral possibilities of certain well-known piano compositions. Now, the writer does not wish it to be understood that he recommends an orchestral transcription to be made of every piece which is studied. Nor does he think that every piece for the piano contains material for such transcription. But the point he wishes to make is that by a thorough study of instrumentation the player's "colorscheme" will be greatly extended, and that he will be able to create much more interest in his performance Now, in order to develop this sense of tone-color to than he will without such study. His range of differ senson just closed.

new contrasts and for effects of light and slade will be intensified, and his use of the pedals will be much

He will also find a knowledge of the orchestra to be valuable to him when he takes up the study of great piano concertos, and his performance of their with orchestral accompaniment will be better with

THE THINKING ART.

THOMAS B. REED, ex-Speaker of the National House of Representatives, wrote a very interesting paper for a Philadelphia weekly, in which he said: "When we have to think out ways of doing things, things come

The value of thinking to musicians cannot be overestimated, and there is never a time when there is not something to learn by even the most advanced. Herein lies the heauty of all arts. How stupid would life be if there were nothing more to learn.

Probably no man in American politics has done more thinking than Mr. Reed, but he never shirked a duty because it was "hard," and he thought out "ways of doing things" that certainly reflected credit upon himself. He could not afford to stop thinking. Neither can young musicians. The more you think for yourselves, the more you can inspire others to think. To know how to think is to know how to study, and atudying is simply the concentration of one's mental faculties upon a certain subject for a specified time. the gets into the thinking habit before he is aware, and after a time it becomes comparatively easy. On the other hand, one gets into a state of desultory mind wandering before he la aware, which is not conducive to progress in any sphere.

To concentrate one's thoughts it is necessary to think of only one thing at a time. For instance, you are perfectly aware of the fact that when you study your little exercises at home-no matter how simple they may be you are not to allow your thoughts to wander away off to some wonderful possibilities in the future. These are things that do not concern you now, and they will come to you all the quicker if you pay the strictest attention to the work in hand. For the time being, whether fifteen minutes or half an hour, direct all your thought-force to the seemingly unimportant duty before you. This is your first lesson. It will be hard at first, very hard, for the thoughts even of those who have reached adulthood have a way of Sitting about that is rather unaccountable. Keep trying, for your persistence in holding your thoughts to one subject is splendid training not only for your mind, but for your body, and you are unconsciously educating yourself in a practical manner. If there is music in you it will surely manifest itself sooner or

No one can learn a lesson of any kind unless he goes about it earnestly and with a determination to win, and the value of study to amateur musicians can not be measured. Do not try to do too much at a time. Slow growth is best, as we have elaimed for years, and it is not so much bow long you study as it is how thoroughly .- W. H. A., in The Metronome.

Accoming to the Bayreuther Blatter, there were 1342 performances of Wagner's lyric dramas in German in the year beginning July 1, 1698, against 1232 in the preceding year. "Tannhaeuser" was given 280 times, "Lobengrin" 277, "The Flying Dutchman" ISS "Die Meistersinger" 236, "Die Walkure" 126, "Rhein gold" 88, "Gotterdammerung" 79, "Siegfried" 77, "Ri enzi" 61, "Tristan und Isolde" 47, and the Nibelungen tetralogy, 40. There were 183 performances in other languages, most of them in French. Berlin gave 74 performances, Hamburg 60, Dresdea 56, Vienna 55, Frankfort, 52, Graz 51, Leipzig and Munich 47 each, Breslau 44, Wieshaden 53, Prague 29, Cologne 28, Carlsruhe. Loudon, and Mayence 24 each. There were 34 performances of Wagner's operas in New York during the

FIVE-MINUTE TALKS WITH GIRLS.

BY HELENA M. MAGUIRE

MUSICAL BUGABOOS,

Does it ever frighten you a little, the way some musicians write and talk of the awful music life, of the insurmountable difficulties and the trials and concert pianist? Although I believe you are too hrave to be made faint-hearted by these warnings and complainings, I know that they have often made a girl's music study seem more difficult when viewed under the shadow of their influence, and that they are apt to hlunt the keen anticipation with which a girl would otherwise look forward to a musical life. This is what makes one so indignant with people who complain. If you are a musical girl with a normal temperament your are bound to find music a source of happiness, all the Joh's prophets in the world notwithstanding. There will be difficulties to encounter, to be sure, hut if one is of the right sort, overcoming a difficulty will always bring a high sense of exhilaration. It is only those who have made the meaner choice and allowed the difficulty to conquer them who are unhappy,

I feel that of late a rather unwise prominence has been given to the difficulties of music. It a poet, or a painter, or a sculptor were to devote an afternoon to the reading of numical magazines, I am sure he would be rather anused at the solemn way in which musicans, one after another, declare that music is quite the most difficult of all the arts. This is not only amusing, but it is not altogether true, and I should be sorry to have any girl begin with such an impression, for those erroreous ideas grow like week, and you would be apt to finish by believing youncel as much a marriy as the teacher of the famous epitaph.—"Hell hath for me no terrores; on earth I was a music teacher."

If you were to take up the study of any of the other arts, you would find numberless other people ready to tell you that that particular hranch was quite the most difficult of all. This reminds me of a magazine for young ladies which devotes one page to literature, one to music, and one to painting, and on each of these pages, "about once in so often" as Mrs. Ruggles would say, the young reader is kindly, but firmly, advised to adopt some other means of livelihood, as any other will be less difficult than the one under present discussion. The natural inference would be that all the arts are, separately and individually, the most difficult. The truth is that one can see only the difficulties of the particular work to which one is devoted. Every study, music included, carries its own burden of difficulties, and it is a foolish tendency which gives such prominence to these difficulties as to make the study seem a colossal undertaking.

Doubtless you each have your own besetting difficulties, and perhaps you are a little tired of being told that they are "the stepping-stones to success," and "the stuff of which you are to boild your character," etc. All this philosophy is very good, and Insiscerely trust that you have drawn all the inspiration experience of the property of the protine we have got to prove that these difficulties neither frighten nor discourage us, and the only way to do this is—just to conquer them.

They are conquerable, whatever pessimits may say; I want you to remember that. I have never known a successful musician who has not surmounted one or more of the obstacles before which many atments sit down and wall; inefficient hands, ill health, poor instruments or worse instruction; so I know that, having the will, one can overcome. And surely now, after your summer rest; with hearty, vigorous, winter near at hand; with all the promises of a long, all possible future waiting, warm and lovely, for fulfillment, you are ready for the test of strength and have not the least fear for the result.

And now for the inevitable hit of advice, which is meant to help you in your task,—take advantage of Florence C. Acton.

your teacher's knowledge and experience. You know that when we have free access to a fund of knowledge

your teacher's knowledge and experience. You knowledge what when we have free access to a fund of knowledge we are apt to value it lightly, and that we often make hut poor use of what is given us unsparing'y. Do not let it be so with you. Suppose we liken these budgets of helpfulness which your teacher has ready for you, to "hair oils."

musicians with a state of the avidate music life, of musicians with a state of the state of the

Some gris just thrust them is and are satisfied in a gianor into the mirror shows a pretty effect. Hen they start out looking very nice, but excreise soon loosens the careleasly thrustin just, she hair alides lower and lower, a pin or two drops to the ground or alips slyly into her collar; the knowledge that her hair is coming down takes her thoughts from things about her and fastens them upon herself (in the words, she becomes self-conscious), and she is some times even compelled to make her toiled in public.

Now, if she is a wise girl, she learns that the secret of it all is in the careful placing of the plus; she makes a abid of finding the best places for insertion, and then sends them carefully through until sure of a "grip" on the other end. If she is not a wise girl, why, then, of course, she goes through life with the tumbling-down hair, and what is more distressing than a disorderly woman!

Now, to apply this hair-pin talk. Every lesson means a transferring of your teacher's ideas to you; every etude embodies a musical idea. Your teacher had a certain idea in mind when selecting the piece she gave you; in fact, the music lesson might be called a set of ideas, put forth and illustrated for the benefit of the pupil. Some are the same old ones with which you have been familiar almost since your first Others are new and prick your interest for the moment, but old or new as they may be to you, they are the result of careful thought, and pretty sure to be good; but if you receive these ideas and, like your hair-pins, thrust them, hap-hazard into your "gray matter," and are satisfied with the "general effect" of your playing, the result will be that your playing, like your hair, will soon become loose, and the ideas. so carelessly thrust in, will slip into oblivion or lose themselves among alien ones.

Therefore, the thing to do is to make a place in your husy young brains for a careful insertion of musical ideas, and to place them therein so carefully that they will "get a good hold" and fasten the fine little precepts, principles, and theories of each lesson into a compact whole. If you do this you will have a mental stock from which to draw whenever a difficulty presents itself. All the will in the world could not conquer a difficulty without the assistance of mental strength, and the best way in which to accumulate mental power is to stock up, lesson after lesson, the ideas presented to you, and to put them estrafully away for the time of need.

Pupils' Moods.—How refreshing is the pupil who comes for the lesson with a cheerful spirit, ready to grasp new ideas with a responsiveness that calls out the best and most sympathetic powers of the teacher?

On the contrary, how depressing is the pupil who comes in a fault-finding spirit and who seems to feel that heaven and earth must been do every petty foilbe. Truly such require wonderful tact on the part of the teacher. One must be constantly on the defensive, constantly huild hulwarks, so to speak, in order to meet any emergency.

These are not to be compared to the highly-strung ppul whose temperament requires change of routine. Often where such pupils above a reluctance to begin the lesson with mechanical exercises and studies, and whose nerves through some disturbing cause have not the right tone, an entire change of program adds materially to the interest of the leading to the pupil in such cases has a quieting influence. Often on, which the pupil in such cases has a quieting influence, often on which the pupil in such cases has a quieting influence, often on which the pupil in such cases has a quieting influence, of the pupil in such cases has a quieting influence, of the pupil in such cases have a quieting influence. The pupil is the pupil in such cases have a quieting influence of the pupil in such cases have a quieting influence of the pupil in such cases have a quieting influence of the pupil in such cases have a quieting influence of the pupil in such cases have a quieting influence of the pupil in such cases have a quieting influence of the pupil in such cases have not be required.

THE BEGINNER'S DIFFICULTIES

BY CHARLES W. LANDON,

HAVE you ever considered the many difficulties that the beginner encounters when commencing the study of piano-playing? He must recognize the letter names of notes, a new use of letters to him; then the new use of letter names for the required and unfamiliar keys which he is to play for the given letters on the page. He reads the time-length of the note, which is a rather new idea to him, and a new use of count ing-the measuring of sound lengths. And then with au effort of the will he puts down and holds down a key the correct number of counts. The key to be played demands a certain finger, and he is unfamiliar with number names for his fingers, and naturally calls the little finger of his left hand "One," and the thumb "Five," for do not the fingers of the right hand number upward? And he is recommended, or perhaps required, to hold his wrists, hands, and fingers in a certain position, and while doing this difficult thing he is advised to hold them loosely, while not yet being able to recognize a loose hand from one that is tense and rigid. And, lastly, he must play with both hands at once, though he is not accustomed to using both hands at a time, nor has he ever thought music finger-wise, but only by and with his voice.

The child comes for a lesson that he may hear and enjoy music. Let the veader cast his mind over the above list of things simultaneously required of the beginner, and ask himself where there is any opportunity for the child to listen to the tones he make, or to get any of the gratification real music gives, he not yet being able to play musically.

One thing at a time, and let the mind and fingers become skilled in doing that before adding another, is the fundamental rule for right teaching.

But how to do so with the beginner on the piane is the question. Here is the idea that the above is an attempt to illustrate; when there is but on thing to do, then the mind can concentrate the entire of will, mental attention, and muscular effort upon that single thing, resulting in soon conquering that bringing it quickly into the control of that power we call habit.

To illustrate: suppose there was a croquet post to be driven in place; a few well directed and well hair on blows of the mallet sink it deep enough into the ground to make it serve its purpose, while hours of light taps—and few of those hitting the mark—would not drive it deep enough to make it stand against the first storm of wind and rain. So, when the pipal is required to do many simultaneous things, his force are so scattered that almost nothing is accomplished, and no wonder discouragement and soon bitter latted of martice develops in the child.

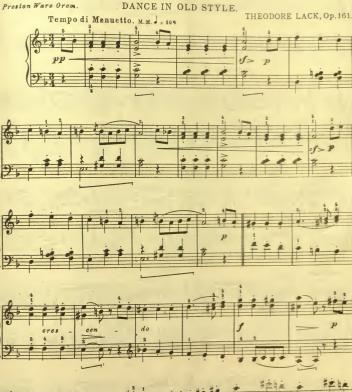
How to teach these many simultaneous things necessary for the playing of the simplest phrase is of practical interest. However, that is not the purpose of this article. To put before the pupil one thing at a time and to lead him to put the full force of his at tention, will-power, and effort upon that one thing nntil he is skilled enough to do it correctly with east is the problem, and there is more than one way of working it out. The musical kindergarten is a step in the right direction, a d another is to play with one hand at a time on one thing until it goes right with ease and becomes an established habit; then try adding another item toward completeness, and later adding the next thing of importance, withal being suffiently patient to wait until the child has gained a skill that finally allows him to do all simultaneously.

WAGNER sent the first act of "Die Walking" to Arthur Schopenhauer, the philosopher, for his citicism. Following the German theatrical rule, which demands great explicitness in the matter of step directions, Wagner wrote in the margin of the preon which the act concluded: "Here the curtain fills

Schopenhauer returned the manuscript with this recommendation: "It was high time."

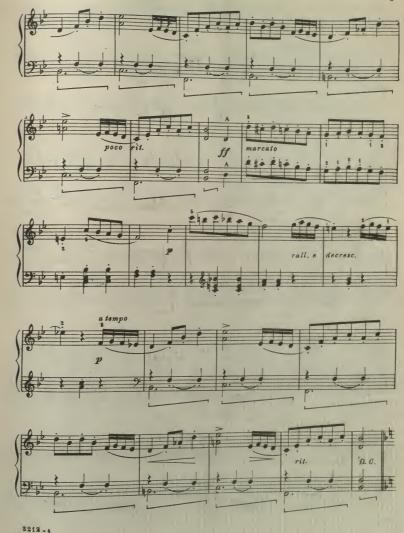
Nº 3212 THE GOLDEN WEDDING. LA CINQUANTAINE.

Edited by



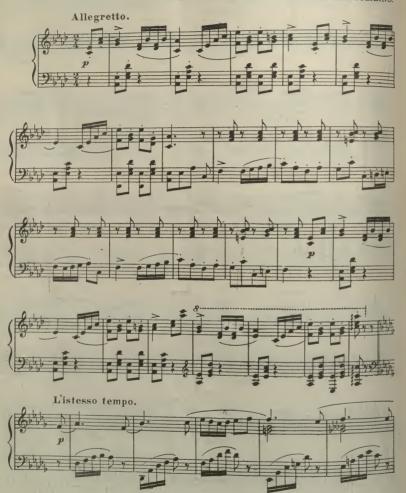
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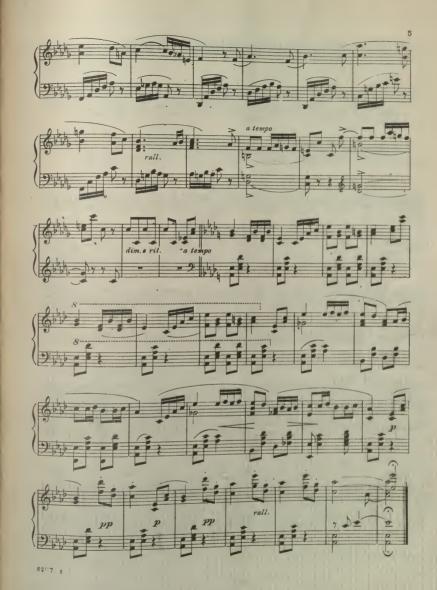




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THEODORE STEARNS.

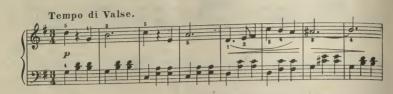


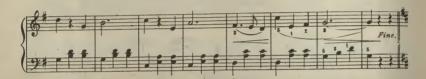


Nº 3213

The Little Blonde Waltz.

L.V. HOLCOMBE, Op.6, No.1.











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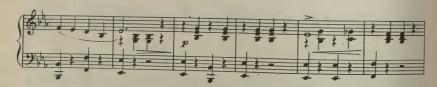


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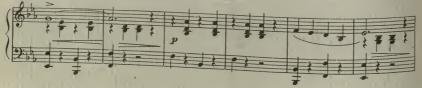










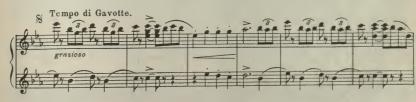


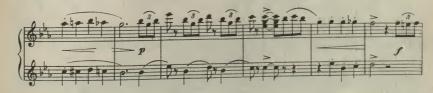
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Nº 3206 PROMENADE GAVOTTE.

H.ENGELMANN, Op.407.

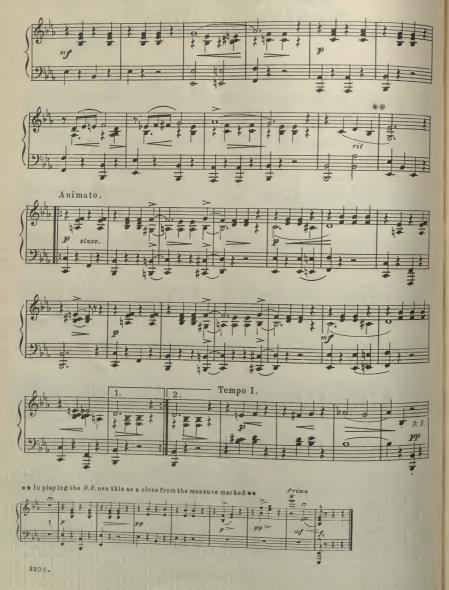








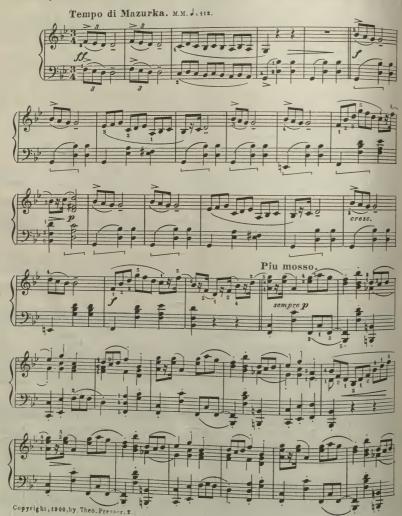


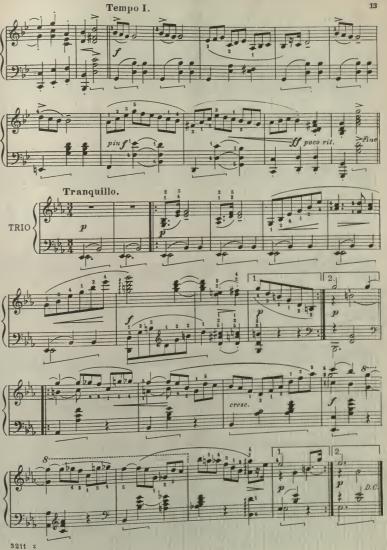


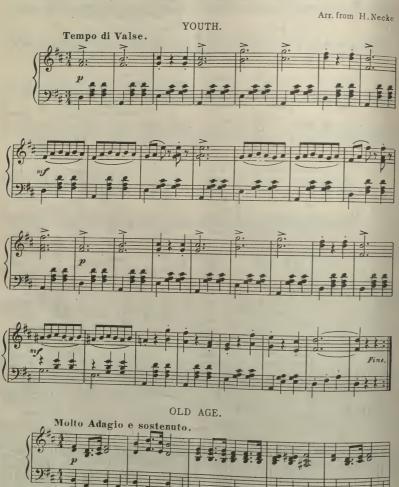


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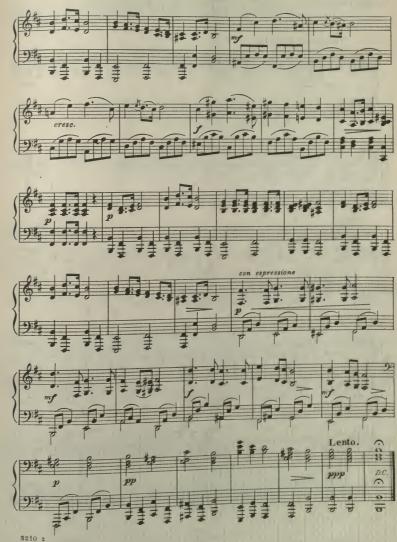
Hugo Reinhold, Op. 23, No.4.





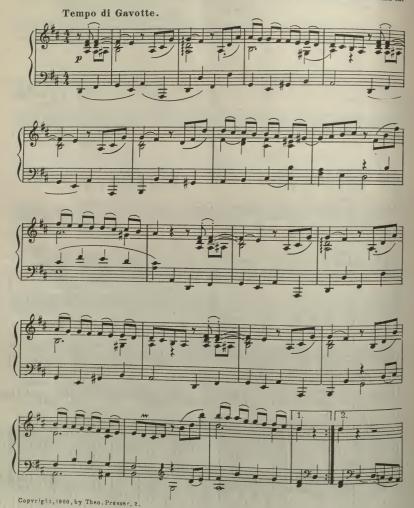


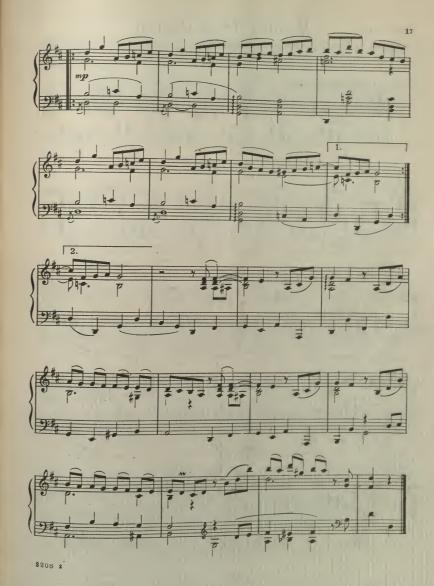
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GAVOTTE LENTE.

Louis Schehlmann.





18 Nº 3165

Melody from Oberon.

(For Left Hand Alone.)





Long, Long Ago.

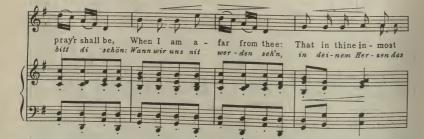
(For Left Hand Alone.)



English version by W. J. Baltzell.

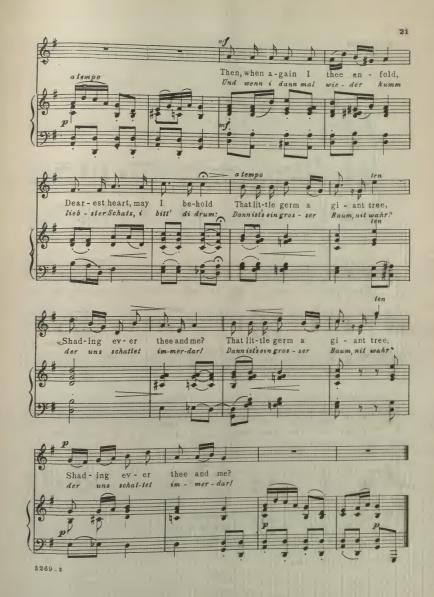
CARL BOHM, Op. 318, No. 1.







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PROMISE.

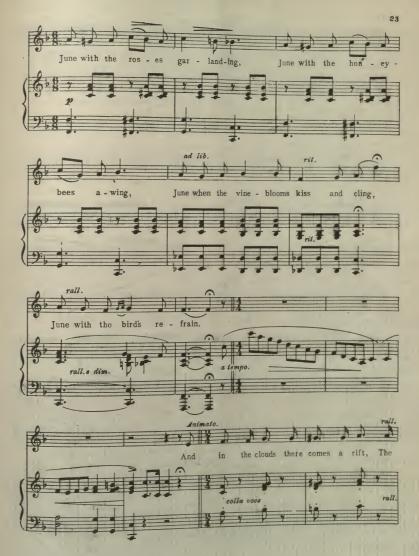
LEWIS WATKINS, Op. 13.







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meno mosso sa - ble shad-ows part and shift, And for an hour the sun - beams play, To meno mosso 0 a tempo tell Tune the way song sounds 'ry-where. La - zy and free, with - out care, June with the clo - ver scent - ed air, June when the world is 3268 3

THE "SEVEN AGES" OF A MUSICIAN.

BY MABEL WAGNALLS,

THE SECOND AGE.

DURING this age the young musician, in very truth, "ereeps like a snail unwillingly to school." He has small affinity for mathematics and grammar, and school, on the whole, seems to him a waste of time; it interferes with his "career," as he now confidently calls his art.

It is the musician's age of supreme complacency, for he never again is quite so sure of his ability as during his early 'teens.

He plays acceptably at church entertainments, and is even encouraged to give a recital to raise money for a sojourn in Europe. The returns for this venture are so generous that he looks upon his earning capacity as very great, and entertains some thought of going into the concert field at once-under the impression that there is not much more for him to learn. He plays the same pieces "other artists" do: plays them from memory and correctly, what more can be required! He recognizes a commercial value, however, to the name and "atmosphere" of Europe; so for this reason he decides to hide his light under a bushel yet a year or two and take a term abroad.

It may be that, together with his instrumental art, he has developed a good soprano voice, in which case be evolves into that creature entirely unclassified and apart from the common throng: a choir-boy.

This is a phase of music-study that belongs to the

experience of many of our most famous composers. The choir-boy leads a peculiar life; he sees himself pictured in every art window as an angel and surrounded by clouds. He wears a gown and surplice o Sunday and stands in the softened light of stainedglass windows, backed by a citadal of gold organpipes that in themselves suggest the "New Jerusalem." And amid these surroundings he voices the grandest words and literature of our language. His "Glorias!" "Hallalujahs!" and "Joys Everlasting!" reverberate through the domed nave and chancel, thrilling many a heart

There is a ring of spirituality and innocence to the tones of a boy's pure soprano, profoundly impressive for church music. The listener who is religiously inclined will imagine the choir-boy is almost reared in Heaven itself because of constantly voicing spiritual truths and words from Holy Writ.

As a matter of fact, the average choir-boy is very little impressed with the text of his service. Though he sings like an angel and looks like one, he is thinking not nearly so much of what "the Heavens are telling," as of his next syncopated measure and the approaching high note.

The boy-soprano must guard his voice as much as a mature singer. He bundles his throat and avoids a draught with all the care of a chronic invalid, and it is as good as a play to hear him talk of his "troubles with the organist" and of "the substitute" he must furnish when he cannot sing.

He is very much older than a boy, and equally younger than a man. He is not a woman in spite of his Sunday robes and "high-C" voice, nor is he quite an angell

Altogether out of the ordinary are these few years of his life, but in them he makes broadening strides in his art, learning to read music in a manner that makes the average piano student throw up his hands in despair. It is the age of unbounded expectations; quite free from apprehension and knowing not the word despair.

THE THIRD AGE.

a "Musik Mappe," and every open window emits he hears "the piano next door."

He lives in a whirl of enthusiastic work, sometimes

THE ETUDE elated, and sometimes depressed over the difficult task ticipate in all the possibilities of German student-

of concentrating his mind on tempo and rhythm, accuracy and strength, memory and phrasing, delicacy But "der junger Amerikaner" learns, in time, the

even they are not gay.

"The Professor called me a fool to-day,' one ruefully remarks to another.

a donkev!"

it is hard on the sensitive American.

Once inside the class-room, a solemn silence prevails; an expectant hush preceding the arrival of the great professor. When he at last appears he summons to the piano one of the waiting pupils: a lad who is known to the class as "the fellow with the Brahms variations!" Nearly all the students become in time identified with some composition whose difficulties have occasioned unusual struggle.

But our musician is yet only known as "der junger minor Concerto."

His troubles begin when he is suddenly asked to play Chopin's "F-major Etude," a piece he has not at once with much spirit.

"Halt!" cries the professor, loudly. "How can you modulate-modulate into the key. That places a piece his head that night. in the right perspective, like showing a picture in its proper frame

But our chagrined musician finds himself unable to modulate with any degree of taste into the required key. He has in times past studied harmony and written on paper some fairly correct modulations, but one after another without connecting the keys.

His lesson goes badly from beginning to end, and in his art, although he cannot realize it now.

After a brisk walk home, when again alone in his astic impulse. room, he sits down to work at his piano like a I am afraid of this prize getting temper, chiefly, I he rolls down the keyboard like balls in a bowling things.

When this toiler of the keys is done for the day he strolls out to a "Sinfonie" concert, buying his words. There is sterling advice to the student of ticket at the door for 75 pfennigs (17 cents); a won- music who falls to give due weight to the value of derful bargain, he thinks, as he listens to the perfect steady, concentrated endeavor. The foundations of a performance. Although the men drink beer and the strong character and of permanent success are not women are knitting, the entire audience has an air the result of spasmodic endeavor, no matter how enerof repose which is, or should be, the handmaiden of getic, but of the "long and steady effort" which is art at all times. He is surprised the next day to hear the working principle of all great men whose labora from his landlady that "you were foolish to pay 75 have left an enduring mark upon history. German, where every other person is seen carrying pfennigs; buy your tickets at the cigar-stores; they Similarly the young teacher must be willing to sell them for 60."

his amazement when total a checks at the conservatory, they let you in for 20 success must be built there just as in other lines of pfennigs." He does not at first know how to par- work.

Bohemian joy of going to the opera with a number He practices furiously the whole forenoon till he of others who take "standing seats" in the gallery. sees by the clock it is time for a lesson. His hands Only "Cook's tourists" and aristocrats ever sit below, are cold and his heart beats fast as he mounts the be is told. The opera begins at aix thirty, and it is conservatory "golden stairs"—or "Via Dolorosa"—as daylight outside when they take possession, one hand the case may be. If he feels himself very nervous, he apiece, of the railing around the top row of seats in envys the pupils he meets coming down, though often this stuffy old gallery which has been the resort of eager musicians since the time of "Frederic the Great."

They all know the score of the opera, and are prepared to enjoy every note. Between the acts they "That's nothing," is the comforting reply; "last sit down on the floor and plan to come again the next time he said 'Donnerwetter,' and told me I played like night. When our musician returns home, at ten o'clock, his feet are heavy, but his heart is light. He The German pupils do not mind being scolded, but finds his supper on a platter in his room: ryc-bread and butter, green cheese and cold meat. "Du lieber Himmell" how good it tastes! Thoroughly tired, but happy, he prepares for the night by giving a shake to his small German pillow and huge feather bed, from the depths of which he soon snuffs the candle and then closes his eyes, feeling very much like "Hans in glück."

lle is often homesick, however, and discouraged; but if this is overcome, if he keeps his health, if his funds hold out, if he protects his hands from any muscular strain, if his memory never fails him, if no Amerikaner," though his lesson to-day gives promise unforeseen emergency calls him home, why, then, of forever associating him with the Mendelssohn "G- after four or five years our musician is pretty sure to make some kind of a European debût. His teacher will probably instigate and superintend this.

But the fact that he has played in public as a child touched for three weeks. This is a favorite trick of and succeeded as a choir boy soloist is no sign that the professor's to test one's memory and nerves. Der his spirit will rise to this occasion. Even after a junger Amerikaner does not shine under the ordeal, promising opening, with sweeping climaxes and but his performance is allowed to pass and he turns splendid accuracy, the debutant may lose his poise, in with more confidence to the new concerto, starting off which case "it were that man had never been born," so far as his own feelings go.

But if he actually clears the hurdle at a bound, he endure to hear the key of G-minor directly after F- lands upon a new earth; the applause is new music; major? The one is as much out of place with the the future is new life; success-ahl it is new wine other as a tropical bird near a glacier! You must lis little German feather pillow can't begin to hold

GOLDEN THOUGHTS FROM BUSKIN.

THE great art critic Ruskin, whose words of wisdom are part and parcel of the stock of nearly every writer, penned many thought of special value to the this is the first time he has been called upon to prac- musician. A short time before his death he wrote to tically apply them. No teacher before had impressed a young friend words of advice which could well be him that it was a misdemeanor to play compositions burned into the hearts and minds of all who may read them

I want you to feel that long and steady effort, made he returns to his seat in despair, but greatly advanced in a contented way, does more than violent effort made for some strong motive or under some enthusi-

weaver spinning cloth at a loom. Four hours, five suppose, because I have suffered much from it myself, hours, five and a half, six! The last hour goes slow, vanity of various kinds having caused me the waste but he is goaded on by the persistency of "that player of half my life, in making me try to do things better next door," and the fact that one of his class-mates than I could, or to do things that I couldn't do, or to is known to work nine hours a day. Scales in do them in ways that would bring me credit instead staccato, like tape from a ticker, he recls off with of merely in the proper way. It is not by any effort of infinite accuracy. Double sixths and double thirds which you can possibly be vain that you will do great

A long article might easily be elaborated from the above thought, but there is no need to add to the

work along cheerfully, yet earnestly, in the belief that He does so the following week, and marvels still neither "violent effort" nor "enthusiastic impulse" day speeds away on the wings of endeavor; his last more at the music to be heard for the price. Imagine are safe principles of action. A man's character is thought each night is to begin in the morning before his amazement when told by a classmate to "ask for the result of his habits of thought and action, and

A PIANIST'S LIBRARY.

BY FRANK H. MARLING.

LIVES OF GREAT PLANISTS

THE study of the lives of the great masters of the piano is, perhaps, one of the most fascinating departments of musical literature. There is a peculiar interest attaching to the career of the great virtuosos, which appeals to nearly all music lovers. An excellent work in brief compass on this subject is "Great Violinists and Pianists," by George T. Ferris. In a dainty little volume the author, in glowing style, which is sufficiently engaging to interest the most indifferent reader, traces the story of the great pianists. He begins with Clementi, the first of the great virtuosos who may be considered distinctively composers for, and players on, the pianoforte, and discusses in order Moscheles, the Schumanns, Chopin, Thatberg, Gottschalk, Liszt, Rubinstein, Bülow, concluding with the greatest living pianist, Paderewski. A book covering somewhat the same field, hat in an entirely different manner, is "Celebrated Pianists," by a German writer. A. Ehrlich (also the compiler of a wellknown work on celebrated violinists). This contains short hiographies of 161 pianists. A distinctive feature of the collection, and one of great attractiveness, is the addition of the portrait of each componer mentioned. An American edition of this work has been edited by Mr. A. L. Manchester, and this possesses an advantage over the English edition in the addition of sketches of about twenty-five of the most prominent American pianists, including Julie Rive-King, Macdowell, Godowsky, Burmeister, Fanny Bloomfield Zeisler, Adele Aus der Ohe, W. H. Sherwood, and others equally famous

Those who are in search of facts and dates relating to pinnists, without biographical details, will find a serviceable hand book of reference in "The Pianists" Dictionary," by Ernest Pauer, an English author, who compiled a number of the volumes in Novello's "Series of Music Primers." This has a very complete list of pianists and writers for the piano, and embraces many rinor names not mentioned in other works. We must just here once more remind our readers of the admirable biographical sketches of pianists in several of the works described in a previous article, such as Viord Lonis's "Music and the Piano" Fillmore's "Pianoforte Music." and Weitzmann's "Pianoforte

Coming down to the lives of individual pianists, we must name first that musical classic, one of the most widely read of all volumes of musical literature. Liszt's "Life of Chooin." This is disappointing as n biography containing little information about the life of Chopin, but is to be valued chiefly as a striking study of Chopin's art by his fellow-artist and friend. Other lives of Chopin which we must mention (as he is undoubtedly the most popular writer for the piano that ever lived) are those by Moritz Karasowki, and a more recent work by F. Niecks, in two large volumes. The latter is an authoritative work, though unduly voluminous. In Huneker's "Life of Chopin," just issued, and mentioned in a previous article, the author avails himself of the studies of all those who have preceded him and throws new light on the componer's character by his careful handling of the conflicting evidence regarding various portions of his life-history. Our own countryman, L. M. Gottschalk, the famous composer of "The Lost Hope," wrote a volume of reminiscences entitled "Notes of a Pianist" describing his professional tours in the United States, Canada and South America. This is not so well known to Americans as it should be, for it contains not only much interesting information regarding his own musical experiences, but incidentally contains many vivid pictures of life in this country forty or fifty years ago, for the anthor went everywhere, and seemed

Rubinstein is the name of another "giant" of the prised how often you will succeed.

THE ETUDE

piano who has attracted many to him and his works by the power of a strong "personality." He has published his own thoughts on music under the title (in English) of "A Conversation on Muslc." These, of course, are of much interest as showing his marked originality and individuality. He also wrote his autobiography (from 1829 to 1889). This is in brief form, and is, of course, valuable for its authoritative information. The student will do well, however, to read in addition the biographical sketch of Rubinstein by Alexander McArthur, who was one of his pupils and enjoyed special advantages (from conversations with himself and in many other ways) of becoming intimately acquainted with the composer's characteristics

Some of the most popular musical volumes ever produced have been the recollections and experiences of those pianists who have studied abroad. A notable example of this class is Amy Fay's "Music Study in Germany," first issued about twenty years ago, but still in steady demand. Such a long life for a book in these days, when the new ones crowd the old ones off the shelves in a few months, shows that it must have some permanently attractive qualities. And such, indeed, it has. It would seem that there is a perennial interest for young aspirants in the study of music abroad, and Miss Fay's story of her youthful struggles and triumphs and her vivid accounts of her experiences with such masters of their art as Liszt, Deppe, Tausig, and others will retain their fascination for many years to come. A companion work to Miss Fay's is to be found in "My Musical Experiences," by Bettina Walker. Miss Walker was an English lady who also went abroad for musical cultivation like Miss Fay, though some of the masters with whom she studied were different from Miss Fay's instructors. They included Sterndale Bennett, Tausig, Sgambati, Deppe, Scharwenka, and Henselt, in addition to the great Liszt. Mies Walker's style is vivacious and agreeable and the book deserves to be far more widely read than it is. At the conclusion of the volume to added an interesting sketch of Henselt's life and career, from the pen of La Mara, a popular German

There has recently been brought out an English translation of a work called the "Great Piano Virtuosos of Our Times from Personal Aequaintance." This was written by a Frenchman, W. von Lenz, anthor of "Beethoven and His Three Styles," and includes reminiscences and anecdotes (largely from personal recollections) of Liszt, Chopin, Tausig, and Henselt. The author's acquaintance with these masters gives the reader the feeling that he is getting information about them at first hand, and the volume is full of vivid descriptions and pen pictures which are of

In a little book entitled "Preludes and Studies," by W. J. Henderson, one of New York's most noted musical critics, there are some instructive chapters on the "Evolution of Piano Music." Among these is a paper on some living piano-players which is valuable, as it deals with many contemporary planists who are not mentioned in the ordinary biographical works. These men of our own day are here characterized and criticised by an intelligent critic who knows whereof he speaks and whose opinions are entitled to respect-

petitors is Paderewski. It may be a service to some of his numerous admirers to Inform them that Mr. Henry T. Finck, of the New York Erening Post has This is right. But a too close copy of unimportant written a very graphic account of him in a small details is death. pamphlet, under the name of "Paderewski and His Art." This traces in terms style the story of his remantic career, and gives us those personal detalla about his character and habits which so many musical people naturally desire. Mr. Finck has also added has the wherewithal to work with: sufficient to prosome valuable critical studies of his technical work

MAKE more attempts. Fenture! You will be sur-

SOME PEDAGOGICAL ASPECTS OF MURIC TEACHING

BY LOSVILLE PUGESE EMERSON.

THE somewhat far fetched analogy between his guage and music has led, in the teaching of the latter to some fundamental errors. Not because good praelples of teaching language will not apply to the traching of music, but because bad principles in haguage teaching have been so common that, unconsciously, bad principles of teaching in general, have ome as habits. A teacher of music often knows about prdagogy less than a definition of the word: and a mildewed memory of how she was taught English is her pedagogical stock in trade.

To follow a definite plan let us consider our subject under the three following header First, knowledge and power, second, parts and the whole; third original

Knowledge and Power.

Knowledge must come before power. But in the agony of acquirement is obscured the fact that knowedge is a means, not an end. We forget that the only reason we have for knowing is to be able to do. And we lose sight of the most important fact of all; that true knowledge can only come with doing

In music wa see this constantly exemplified, and the result is, for the pupil, considerable knowledge about music, but no power to make music. Let the pupil he led in the right way and he will be able to make music almost from the beginning. Let him be stimulated to express himself musically, and in his striving for the power he will gain the knowledge necessary. Under this regimen a healthy growth a assured Children show this. They have a healthy disregard for knowing | but where is the child that does not want to do something? The teacher should give them something to do and see that they do it well, everything being kept within the capacity of the

PARTS AND THE WHOLE.

In language each word has a definite meaning. This has led to the teaching of language by beginning with words. In music wa must proceed differently. A tone, a chord, has no meaning by itself. It is only when the tone or chord is considered in relation to others that it has a meaning, and the meaning, it must not be forgotten, is music.

So, in teaching music, we must commence with a complete musical thought t'omplete in itself, yet simple enough to be readily grasped by a child. Such a simple and complete musical idea, yet an idea fundamental to all music, is the male. In being taught the use of the scale the pupil should write melodies, based on the scale, complete in themselves. If we consider any beautiful but simple melody, such as the one in the choral of Beethoven's "Ninth Symphony," tone by tone, we cannot get, by any possibility, an idea as to its great beauty. Over and above the simple sum of its tones the melody as a whole pulsates through our inmost being, bearing to us a message of divinity-

Originality is the gift of all , but from nearly sli Probably the one pianist that towers over all com- the gift has been taken because of a narrow oberance of the letter, rather than the spirit, of the law of imitation In the beginning one must imitate

> Consequently, teachers of music must be breadly sufficiently large, and yet not so large that he may be lost in it; and they must see to it that the papil vide for his whole power, and yet not so much as b bewilder him with his wealth of material. If sould principles be taught, and if freedom is allowed conmeasurate with the pupil's power of using well his liberty, rest assured as to the festering and encourse ing of originality.

Children's Page

THOMAS TAPPER

TO THE TEACHER.

TOTHE CHILDREN

deal in the ways, means, and material of the child's there will be in it pictures and music, stories to read music training, using the word "training" in reference to that which pertains to mind ownership. Primarily, this page will be, in subsequent insues, for children to read. But this, we must remember, is best done when the teacher or the mother participates in the task. If the older one is the child's judicious companion in reading, the child will learn, bit by bit, that seateness are more replete with meaning than is revealed by the first impression. Thus, indeed, is the lesson we are continually learning in our own intereourse with books. Words mean more; and then we discover that all writing is pervaded by a spirit which must be said to come into being from the suthor's intent. This pervading spirit is the one emential thing for us to realize, and it is that which children must be taught to recognize both in literature and in music. This, because it is the only plane on which we come into close communion with the

I have said that the spirit of literature and of music comes from the anthor's intent. It is clear that we must respond to that intent in order to quicken the spirit within ourselves. Unless the author proceeds from a loving intent, he fails to appeal to a lofty spirit. And our first quest in literature and in music must be to ascertain if the intent is great. We learn that in great works it is always loving; in trivial works that is, in mean books and in mean music) it is always absent. So we come (and children must be taught) to recognize in the work of men's hands and brains-they mean the same-two things: (I) Meaning, or latent, and (2) Knowledge, or how to express

These thoughts occupy us the more in these days because munic is no owners'lly studied that It takes a place in life similar to that taken by literature. It is not the task in every individual case to trum a genius. Nor is it the task to educate a teacher. Usually the paragraph. genius demands the right to be, and the teacher is, let us hope, less and less often an accident; but one trained to the calling; because that is what best expresses the self. To the greater number, music teaching must find its purpose in opening the tone-world to the human being who is unaware of it. And childhood years are the rure time for this. The child must learn that music is thought, that men actually think il, that some of them live the whole life-activity in it. All they have to my has to be said in tone. This will acquaint him with music as a reality; something delightful to dwell with, as suggestive at least as wordthought. It will awaken him to the fact that knowing this thought intimately gives life greater meaning. greater possibility, greater attractiveness. This new possession, the awakened music sense, is a life-enlarger and a life-beautifier.

This, rather than the mere performance of tasks, is our purpose with children. They still must drudge. they still must become impatient and fretful (so do but, instead of toiling hopelessly along a dusty road, they are bravely climbing a mountain. I have set this forth here because it is essential in every help we inaugurate for children to be aware of the altimate purpose. The end of it all is real activity. real thought, real life; and whatever admits a child to this is worthy of the hest we may give. Let us

This page is to be devoted to children. It will This is to be your page. In the months to come and lessons to learn. That means something for pleasure and something for work. We shall see what Talent is; what has been done by those having much of it and by those having little. The good of this will be that it will teach us to know ourselves. We shall know what is meant by the parable of the Talents in the Bible; how worthy it is to increase them; how sinful and easy to waste them. Of course, to increase a Talent means to use it, to decrease it we have only to lose sight of it. Not a few people live a common life in just this way; they lose sight of their Talent. Think of living in common ways when one has within that which permits of living uncommonly; finding joy in what we hear and see, and giving joy in what we

> The story of all great men tells us how to get away from common things. What is the end of such a life? It is having done deeds for the good of all. Think of the beautiful tribute the world is paying daily to the writers of great books, to the painters of great pictures, to the composers of great music. How is the world paying this tribute? Try to think it out. When we realize this, we shall take pride-not n

low pride, but a lofty one-in our ownership of great men. I mean by this what we know of them, what works of theirs we have seen and heard, what books or music written by them we have in our homes. This is the truest of all ownership, that which is of the mind and that which helps toward storing the mind. It may seem curious to us at first, but it is true that every good book or hit of good music we know mentally grows to be a greater pleasure the longer we keep it. The oftener we give it to others the more it is our own. "The Emperor's Song," by Joseph Haydn, which, perhaps, you sing in school to-day, will give you more and more joy in years to come. Why is this? The reason is simple and deserves a separate

To begin with, "The Emperor's Song" is one of good intent. It is about something. This something was dear to the heart of Joseph Haydn when he wrote it; and, when he wrote it, he told just how full his heart was of that something. The popular song comes at noon and is gone at night; it is forgotten just because none of these facts are true of it. It is about nothing. It was never dear to the heart of anyone; no one ever mang it from a loving impulse. So it may go out to no heart, and, finding no heart to go out to, it finds no reating place; and, finding no resting place, it comes at noon only to be gone at night.

Now we are learning about music, and books, and all that is the work of men's thoughts so as to discover what bit, here and there, is worth taking up and keeping. Like miners turning over the soil for gold, how much soil there is and how little gold! But it is the gold alone that the miner puts in his

And it all costs labor, -painful, hard, long-con tinued, tear-bringing. The world has never found a way of Getting without Giving. And it is better so, for by giving freely for good things one holds them

rules, the youth instructed in the principles solves a melodic, and poetical contents, or for the gain offered new case as rapidly as an old one. Herbert Spencer. to heart, ear, and hand.

THE life of a great man all made up into a book is well enough in its way, but it does not always make us think just what kind of a person it is all about. Was he like anyone we know, did he speak the same, was he happy and jolly? In short, how would he seem if we should meet him on the street, quite hy chance, so that there would be plenty of time to take a good look at him?

A WONDERFUL BOY.

Of course, the very best way would be to have him stand before us while we read, so that every now and then we could look up and see if he is right, according to the book. But that could not be: for there are ever so many readers and they all would be sure to want him at the same time. And, as people go on reading year after year, it would not be fair to send the man around, because he would be changing; and then there would be disputes as to who had the right view of him

Perhaps there is a way which, if not so good as having the real man, will help us a little.

Let us pick out from among our friends two boys, one six and the other fourteen, and, looking hard at these boys, let us imagine that this is what happened to them. First with the boy of six: dress him in clothes of silk and satin, with a wig and a sword. Put him in a carriage and let him ride, day after day, until he arrives at a palace, with a king and a queen inside. They are waiting for him to come. He jumps into the queen's lap (really she was called an ress-but it is quite the same) kisses her cheeks.

Now back to the carriage again and off to Paris by the way of home, hundred and hundreds of miles, with nothing but horses to pull one on. Then to London. to visit the queen (and the king), and home again by way of Holland, and Paris and Switzerland. And Father Mozart says, as he unlocks the front door: "We have been a long way, children, and you have done well. Now we will go in and rest and mother will make supper.

Now let us change boys and take the one that is fourteen years old. Look hard at him, too, because is going to be difficult to believe that everything we see him do is possible when one is but fourteen Put the boy in Italy. He has been writing an opera-All the music is composed, the singers have learned their songs, and the players know their parts.

Everybody in Milan knows about this opera and is hurrying as fast as he can to get his best clothes on to go to see it given. One after another they come into the theater, hundreds of them in fact. There are princes and princesses, merchants and poets The orchestra players take their places, tune their instruments and fix their lights. Now everyone is ready the lights are low; the people are all expectation; no one moves. Then a little man comes in among the players, seats himself at the harpsichord, looks about him, gives the signal, and the overture begins. Every human being is listening and watching. And when the music ceases they shout and applaud and call the little man's name. And he turns to them and makes a bow . his face full of smiles: but yet saving "It is really nothing. I can make ever so much more music oven better than this."

And then up goes the cartain and the singers come forth to play their part. The fourteen-year old boy (our boy, remember!) has his eyes everywhere and listens with all his might. And at the end of each act the people cheer him more heartily than ever.

No doubt what a great man once said is true: "Who would think there could be so much in such a little

Now having looked hard at our fourteen-year-old friend do we realize Wolfgang Mozart any better?

As A pedagogue, I must search for three objects-Warns the rule taught youth is at sea when beyond root, flower, and fruit, or for the mechanical, harmonic Edited by FANNY MORRIS SMITH.

EDITORIAL. tic by nature and by training, has quoted with great nppreciation St. Augustine's saying: "From without

in, from within up.

In this month of September, the last month of vacation, we cannot find a better watchword for the new year. All of us are looking forward to the winter of energy and work, all seeking some means bestruggle to make wish and will reality. St. Augustine's exhortation was uttered at the dawn of our civilization, but centuries have only added the weight of experience to its potency In spite of this, however, the world may still be divided into the souls that in all emergencies turn to themselves and their own inner powers for succor and those that keep their THE PURPOSE OF gaze fixed on what is outside them and become the MUSICAL CLUBS. victims of circumstances." They are victims of their own imaginations. The world in which we move, as individuals, is the world we see, not the world other people see, and certainly not the one which God sees. Success is not what happens to us, but what we make happen. It is the result of our way of looking at

We create our own accidents, our own environment. Give one woman a tiny vantage-ground and she will get a footing, maintain it and presently possess the land. Start another in precisely the same situation and she will give up in a week. After the first plunge into a new environment we transform it hy our own personality. The merry heart doeth good like a medeine: all hands are with the hand that hrings help. Exactness and unselfishness make a combination that the most disorganized society respects. Life is the answer that the laws of God make, -not to our wishes, but to our acts. If we have truth in us and love in us, we have beauty; for beauty, which is another word for success, is their offspring; and truth,

love, and beauty are the whole of life. Nothing can withstand a man who has success in himself. Our large cities are full of young men who intend to "vote against corporations because they keen a man down" But at the hend of one of the largest corporations in the world,-the Metropolitan Traction Company of New York,-is a man who rose step hy step from the position of hrakeman in a hranch of the road that didn't pay. He didn't spend his time telling his acquaintances that "the road was plnyed out"; that his own prospects were nil; that his life-blood was being basely sucked by a soulless and bankrupt corporation which kept all its fat positions for incapable youths who had a pull." He worked hard to better the fortunes of rich people who did not even know of his existence. I quote his example because women are at the bottom of the social pyramid, and, were snrroundings the rulers of life, rould be particularly helpless. But they have the other half of Gounod's saying to fall hack on: "From within up." President Vreeland's principle of loyalty and helpfulness is the one to help them upward. Loyalty and helpfulness belong to character. We are told that "people cannot rise without influence." But what is influence but "a flowing in." The word was somed when people believed that the forces of the universe could circulate through every human soul. Power came by "looking up," hy inflnence into the soul from above. That is very different from sitting down and saving: "Won't some one boost me into an easy position."

Now, there is only one thing above us, and that is light. Look np into the light, and you get power, for success is working with law, and not breaking it, and law is only the operation of a will that never changes because it knows and is The Light of Truth. Every time we get hold of The Truth we are infallihle, as for ns our truth goes; and that is success.

It is hard to helieve, but it is the fact, that light and love and truth are the same thing. Love is the yond ourselves to strengthen our inner life in its fulfilling of the lnw, of every law, even the law of success. Therefore any woman who reads this paper and knows she has love in her and is willing to abide hy the truth need have no fear of what the winter will

> On the threshold of this new century nothing is more significant than the way in

which woman is organizing and hecoming capable of acting with power on society. If the new organism of the woman's club is to be a healthy factor it must be so through its achievement in the life of the community. If the National Federation of Musical Clnhs seeks merely its own selfish ends, it will remain stationary; hut if it has a purpose, nn ideal, it will not only reach higher and higher forms in its own development, carrying with it those who constitute it, but it will, at the same time, prove a hlessing to the social life of the period.

Besides educating the performer, musical clubs can create a sentiment which will make municipalities support orchestras, bands, and dramatic companies with the feeling that they are doing as great a benefit as when they are voting for water and sewer bonds. If this be true, the National Federation of Musical Clubs should have definite aims, the accomplishment of which shall mean struggle and self-sacrifice. It is evident that the national organization can work only through local societies, and these will react according to their environments. No hard and fast program can be made. At the same time a few fundamental principles can be laid down as the aim of all work in clubs. This will give unity to the national organization and make its influence felt throughout the

Let me suggest two such broad lines of work. The first will seem like a platitude, yet the spirit in which it is intended will give it value. It is the performance of music for the sake of the music, and not for the sake of the performer. The tendency of our modern mnsical life is to lay greater and greater stress on the performance rather than on the thing performed. The result is that this is the age of wonderful executants. The stress is put on the one who does.

The musical literature of the time is filled with the eccentricities and personalities of these doers. This tendency is peculiarly natural to women hecanse of that which makes them the power that they are, viz.: the interest that they can take in the individual.

This very quality which puts them so far ahead of men as inspirers and stimulators of art keeps them from becoming the creators of art. For art means the loss of the individual in the thing done. It is the cultivation of more of this creative interest separated from the interest in the personality of the doer, and concentrated on the thing done that will give tone and vigor to the work of women's clubs. It will large proportion of the great writer's most intense sdcolor the choice of programs and their treatment. It mirers have heen ladies. They have fulfilled that will reduce the petty personalities that are such a which Ruskin emphasized as woman's capital daty, disgrace to musical life. It will enable music to do when he said: "Her chief function is praise." It is

what it is so wonderfully capable of doing-taking us out of ourselves, out of rivalries and comparison into the pure realm of art.

The second point is a practical one dealing not so much with the production as with the preparation for a good production. This point divides itself into two hends: First, the preparation of the performer; second, the preparation of the listener

For the first we as a nation have done almost noth. ing. Realizing the value of a general education, we spend our millions upon it without a hreath of criticism; but there is hardly a school in the country that has a respectable endowment for teaching any of the forms of art. Yet there is no form of teaching that requires greater expense for its adequate presents. tion. Take a practical illustration.

The New England Conservatory of Music and the Massachusetts School of Technology. The latter is constantly getting endowments-aid from all sources. because, forsooth, it teaches practical subjects, better ways of getting hread and butter. But the conservatory is merely a music school and no one who has made his hard-won fortune feels like throwing it away on the teaching of so trivial a subject. Is not this state of affairs the result of a popular

sentiment, a judgment toward the value of art that is wholly wrong? And yet the effect of the songs of a notion is admitted by all thinkers. It is right here that the suggestion as to the work of women's clubs is made. They can, through their organization, do more to change this crude sentiment toward art than can nny other factor in the nation, if, in every duh throughout the land, definite effort is made to bring before the public the value and the importance of higher education in art and the absolute impossibility of carrying on such education by means of tuitionmoney. This will tend to throw some of the lavish sums which are used in duplicating universities and colleges all over the land toward endowing one or two institutions that can do first-class work.

This leads into the second head: the preparation of the listener. How can a listener be prepared who cannot listen and how can he listen unless there are opportunities to hear? Who would think of teaching sciences purely from the text-book? Yet text-book work in musical art is all that is required in most of our best colleges.

Is it not as legitimate for a great university to have its string quartet as to have its hiological laboratory? Is it not as legitimate for a municipality to have organizations capable of giving works without pandering to the prejudices of those who pay gate-money as it is to form parks and boulevards without consulting the grumhling tax-payers? Is the hreath of fresh air for our lungs so much more important than the pure and noble enjoyments of a fine art for our emotional natures? There is not a town in the country whose local band and other organizations would not be inspired to better work if they felt that back of them they had the organized, energetic support of the women of the land. However quixotic it may seem, there is not a city council that would not do more toward encouraging the higher forms of art if they felt the steady, concentrated pressure of the local cluh backed by the national organization.

The organized women's clubs are a new and a powerful factor in the life of the community. They will not develop themselves only, hut they will prove a blessing to the community if they will energetically take up the task of making higher aims in music and hetter preparation for its expression and appreciation. _Charles Hubert Farnsworth

IT is being urged in some quarters that Ruskin was WOMEN AND patronizing in his attitude toward womankind. If so,

women have hitherto enjoyed being patronized, for a

talerably clear that the "Minster" did not think woman have had no pioneer of their own sex, and they have a friend. The professional woman often takes a possessed of the highest creative faculty or intellectual

But in many departments of mental activity it must h, confessed that women have only lately had fair scope and opportunity. Her limitation has, however, applied rather to the region of science and philosophy than to that of imagination. With regard to her production in prose-fiction, in poetry, and in music, we do her no wrong by comparing her work fairly and squarely with that of man; in these departments she has certainly not been handicapped. In music she may even be said to have been placed favorably, for at a time when it was rare for a man to receive any musical training whatever, every girl was taught to play the harpsichord or pianoforte. And yet it is in music that woman's record fails most signally.

It is impossible to find a single woman's name worthy to take rank with Beethoven, Händel, Mozart, Rossini, Brahms, Wagner, Schubert; we cannot even find one to place beside Balfe or Sir Arthur Sullivan. As a writer in the Musical Times remarked nearly twenty years since, "A few gifted members of the sex have been more or less fortunate in their emulation of men, and that is all. Not a single great work can Students of music sneer at the teaching profession and he traced to a feminine pen." Nothing has been done wish to be concert performers. You have heard of the since to lessen the truth of this remark. Year hy year our great festivals produce new works; it is rare for even a minor production to be from the pen He humped his head and exclaimed: "In America, of a woman.

A large part of all music proceeds from the emotions, and in this respect woman is supposed to he more gifted than man. But music clearly depends on something more than feeling, something that goes beyond sensibility; and in that something woman would seem to be lacking. She is like a poet who lacks "the accomplishment of verse"; the gift of utterance is not hers. She can interpret, hut she cannot create. Fahle may name St. Cecilia as the patroness of music, but the real gods of music are the Handels and Mozarts. It may seem ungallant to insist upon the truth, but in all inquiries such as the present we have to do with hard facts, not with fancy, speculation, or chivalry.

As singers, women can hold their own against all male comers; as instrumental performers they fall little, if at all, behind the greatest; as producers, as composers, they have done nothing beyond secondbest, and not much of that It is an extraordinary thing that woman should thus fail in a department where a careless thinker might expect her chiefly to

The careless thinker would, undoubtedly, reason from wrong premises. He would regard music as merely a light exercise of the fancy and emotions; it is more than this-it is one of the deepest utterances of the soul, and one of the severest exercises of the mind. For some reason not yet understood, the feminine nature has never yet produced a Beethoven as it has never yet produced a Shakespeare. No true woman would think of contradicting this assertion; it is a matter of fact, not controversy. They have done good and useful work, not to be despised or underrated; but where is the female Mascagni or Dvorák, or Tschaikowsky?

The plea of defective education, with regard to music, can hardly apply, for in music woman's chances have been at least equal to those of man. Even now, though men are studying music increasingly, womenperformers probably outnumber men by six to one. If we seek for what may be called the feminine element in music, we have to look for it among the works of men, for the simple reason that women have produced nothing that can be given serious consideration. We may detect a feminine tone in composers like Porpora, or Schubert, or Robert Franz, or even to some degree in Mendelssohn; and thus, so far ns music is concerned, males represent to us both the masenline and the feminine. In the world of musical composition the feminine sex can hardly be said to

Possihly women have been on the wrong tack altogether in their efforts at musical production. They

naturally followed in the footsteps of man. But if they are to accomplish anything great they must be distinctive; they must follow nobody, emulate nothing, hut seek to embody the instinctive emotions of their own souls. As imitators of men in music, it must be recognized that they have failed; this does not prove that they are doomed to failure. It is useless to theorize about differences between man and woman's nature. Science has not yet been able to explain any difference beyond a physical one, and how far that operates in the domain of intellectual creation can only be judged by facts, not by dogmatizing or theorizing. It is ensy to suggest that woman fails in the highest hranches of imaginative work; it is not easy to account for her success in prose fiction and her complete failure in musical production .-A. L. S., in Musical News.

present age is discontent." WOMAN MUSICIAN. Everyone seems to he

restless. Everybody must "come to town," where they will have a larger life. Dutchman who saw the sign "Look out!" in a railway train and followed the injunction to the letter. when you say look out, you mean look in!"

"THE keynote of the

That is just what women musicians do not do: they are restlessly looking ont, as the Dutchman did. Indeed, we all drink in knowledge that we do not take time to assimilate. It was Bacon, I believe, who said that good books must be chewed and digested. So it is with good musicianship. It is not until we have assimilated our material, not until we have allowed our work to ripen, that we really become valuable as artists and teachers.

free. We are always yearning for something intangihle and unattainable. This is even more true of women musicians than of men. I believe that we lack the power of concentration. We do not lack the capacity to receive discipline, hut we lack the willingness to be disciplined.

This is, indeed, a restless age, but it has its good side. Restlessness has much to do with individual and social development. There is a fussy discontent that never finds anything satisfactory. There is also well-disciplined discontent. The latter means progress.

We hear much of woman's discontent in music. She wishes to attain to heights for which she is held to he physically incapacitated. She sees no reason why she should not command the same salary for the same work as any man. Sometimes she should! That depends on the woman. She is, indeed, much hampered by custom. Parents send their children to her until "they are ready" to go to a gentleman teacher. It is not that a woman may not be so broadly edncated as a man. Is it not that men sometimes make pupils work better?

There are those who claim that sentiment and emotion are abnormally developed in the woman of to-day. believe it to be false. The professional woman develops strength and force. She has no time to be sentimental. The college woman, indeed, often shows ns the opposite extreme. She crushes the emotions in her endeavor to cultivate the intellectual side.

Does teaching and concertizing tend to make a woman unwomanly? That is a serious question. Some of the finest women teachers whom I know are at once womanly, aggressive, keen, and husiness-like; hnt never coarse and never masculine in manners nor in dress.

Woman is not now narrow mentally nor spiritually. She is free. Men meet her on common ground—the ground of professional congeniality. She is their comrade. They are sure of her. They look up to her and she looks up to them. They respect her hravery and her struggle for a place in the profession. They know the want of her life—that broad external life such as shoulder to the wheel and goes into her profession men live. With no thought of sex they meet her as with all the bravery of a man. Edith Lymrood Winn.

broader view of life than other women. She stimulates and helps her men friends in their life-work. She seeks to help others. Not one moment does she waste in idle sentimentality. And the world calls her cold and hard merely because she has force of willpower to put her private griefs aside.

It is true that a woman's nature is different from that of a man; she is naturally more dependent. You know how dependent George Eliot and Mrs. Browning were, and yet they were women of great force of character. In professional life a woman grows more like a man only in this respect-she learns to rely npon herself. George Eliot's beautiful poem "Armgart" offers another phase of artist life. The woman loved her art and valued it above the devotion of her lover-a true man. She lost him and then she lost her beautiful voice. She learned too late that she loved her art only because it hrought praise and glory. Madam Nordica was once asked to give a reason why so many women aspired to go on the operatie stage. She replied "Because they love admiration." She was probably correct. Love of art for art's sake is not always the leading motive or incentive to musicians.

A noted opera-singer married a German pinnist. 1 rode in the same coupé with the sister of the pianist, on a German railway-train. She was very communi cative "I believe that musicians should never marry," she said, "Indeed?" I queried,

"Yes," she continued. "My poor hrother! His wife will not leave the stage; men send her flowers and letters still. She is not indifferent to it. Oh, they are so unhappy, those two!"

Concert artists are spoiled and petted. They have never learned unselfishness. The public loves them too much. They are capricious, vain, and willful. But when all is said, they have their good points, and I confess that their caprices often seem to render them How we Americans hate restriction! We are so attractive. Could they make a man happy? I don't know. That depends on his ability to play the devoted lover all his life!

Many times has the question been asked: Shall women musicians marry? Many professional women love an exciting and varied life, and such women often seem quite unfitted for domestic life. Who can tell? The true woman-professional or otherwisevalues the honor and privilege which comes to her in the love of a true man. The true woman often finds more happiness in the commendation of her husband than in all the applause of the multitude who praise her art. She need not give up her art when she marries. Neither need she neglect her home. Her husband may well be proud of her art when it canses no estrangement between himself and her.

I holieve that a great many of our composers and artists in general have been at some time in their lives under the influence of noble and intelligent women. Every virtuoso whom I have known had in the earlier years of study a mother or sister or perhaps a teacher who watched his development closely. believe, indeed, that the art which a woman musician loves will throw a halo around the whole marital relation, if she chooses to marry. In every case in which the professional woman is unhappy after marriage I suspect that she misses the praise which has pleased her vanity in her public career, or else that she cannot really have been in love.

I do not think that a woman's art need to be first nfter she marries. She may keep it np and still be a good homekeeper. It is said of Fran Herzog, the wellnown Berlin opera-singer, that she was once sum moned before the "Old Emperor" to sing at some Court festivities. In greeting her the Emperor did not praise her voice nor laud her art to the skies. He said: "I am glad that so gifted a woman as you are has become a good mother. How is your little child?"

That is the German idea. I like it. The best type of a woman musician is, indeed, a woman still. Her heart throbs with passion; her soul cries out for sympathy and with sympathy, hut she pnts her

THE LEVEL BY THE PARTY OF THE P Organ and Choir.

Edited by EVERETT E. TRUETTE.

spondent to give some sugges-COMBINATIONS IN tions for obtaining a variety A SMALL ORGAN, of combinations on a small organ. Take the following spec-

lfication, which is more or less identical with a majority of the small organs built in the last decade, for

GREAT OROAN.		SWELL ORGAN.	
Op. Diap 8	Ft.	Bourdon16	Ft
Melodia 8	44	St. Diap 8	64
Dulciana 8	66	Viola (or Salicio-	
Octave 4	64	nal) 8	66
PEDAL ORGAN.		marmonic riute 4	61
Bourdon 16 Flute 8		Violina 4 Oboe 8	66

The usual couplers

The nomenclature of stops varies with different builders and a different selection of stops will be found in different organs of this size. One may find a clarabella, or höhl flöte in place of the melodia. The dulciana may be marked "dolcissimo." The soft stop in the swell may be dulciana, keraulophon or salicional instead of viola. (I have intentionally omitted the acoline, which has a tone so soft as to be inaudible in combination with any other stop.) The 4-foot stringtoned stop may be a fugara or even a gambette, in stead of a violina. The harmonic flute may be labeled "flutc har.," "flauto traverso," or "travers flute."

The word "combination" is ambiguous. It literally means "combining two or more," and many organists make use of the latter part of the definition. They imagine that they must draw "more" stops to obtain a pleasing tone, and hence draw every stop in the above swell, precluding, at the start, any possibility of

Now, the most beautiful effects of organ-registration are generally obtained by using single stops, com binations of two or three stops, and occasionally of more than three stops. In forte or fortissimo pas sages only does one draw all the stops at command.

In the above specification there are ten manual stops, every one of which can be used (more or less) alone. The 4-foot stops should be used with short passages in close harmony, playing an octave lower than the printed music, selecting such passages which do not run below tenor C. When using the bourdon alone, play an octave higher than written.

What is the result? We have four different flutes. -melodia, st. diap., bourdon (octave higher), and harmonic flute (octave lower); two string-toned stops,-viola and violina (octave lower); three stops with organ tone,-open diap., dulciana, and octave (octave lower); and one reed,-oboe.

For combinations of two stops we have, in the swell. thirteen useful combinations and one questionable combination (oboe and violina; this is occasionally effective, but generally not) and in the "great" three combinations. By means of the awell to great compler we add seven more combinations,-twenty-three in

th. swell and five by means of the coupler,-twelve in

I AM requested by a corre- nizable difference of tone-color. About fifteen combinations, which do not differ (audibly) from others, have been omitted; for example; adding the dulcians to the melodia coupled to the oboe would not give an appreciably different combination.

The forty-five "combinations" are:

1-10. Each one of the manual stops used singly. 11. St. diap, and viola, 19 St dian and flute

13. St. dian, and violina 14. St. diap, and oboe. 15. St. diap. and bourdon.

16 Rourdon and viola 17 Roundon and flute 18. Bourdon and violina

19. Bourdon and oboe 90 Viole and fluto 21 Viole and violina

22. Violina and flute (octave lower). 93 Ohos and fluta

24. Melodia and dulcians 25. Mclodia and op. diap.

26, Op. diap, and octave (By means of swell to great, Nos. 27-33 and 41-45.)

27. Melodia and bourdon (swell closed). 28. Melodia and st. diap. (swell open).

29. Melodia and viola (swell open).

30. Melodia and flute (swell open). 31. Melodia and violina (swell open).

32. Melodia and oboe (swell closed). 33. Op. diap. and oboe (swell open).

34. Bourdon, st. diap., and finte.

35. Bourdon, viola, and flute. 36. Bourdon, st. diap., and violina.

37. Bourdon, st. diap., and oboe. 38. St. diap., oboe, and flute.

39. St. diap., viola, and flute. 40. St. diap., viola, and violina.

41. Melodia, bourdon, and st. diap. (swell open) 42. Meiodia, bonrdon, and flute (swell open)

43. Melodia, bourdon, and violina (swell open).

44. Melodia, st. diap., and flute (swell open). 45. Melodia, st. diap., and violina (swell open).

There are numerous other possible combinations, but they are more or less similar in tone to some one of those mentioned.

One must not overlook the important point that every conceivable kind of a musical phrase will not sound well on every one of these combinations.

For soft solos with dulciana accompaniment nearly every one of the swell combinations will do, remembering that the solo must range in the upper three octaves if the bourdon is used, and that the swell should sometimes be closed and sometimes partially

For a melodia solo the accompaniment can be played on Nos. 11, 12, 13 (possibly 14), 20, 21, 38, 39, and 40. The swell to great conpler is useful at times when playing a melodia solo with accompaniment on the

Several of these "combinations" may be objectionable on some organs, on account of the voicing of For combinations of three stops we have seven in some stop (flute, 4-foot, for example) being shrill and coarse, and many combinations are much more effective on one organ than on another; but the sug-It will be seen that in this small organ there are gestions given may assist the student in picking out forty-five distinct "combinations" of one, two, or three a variety of effective "combinations" on a compara-

THE twentieth century is well upon us. Few old things have passed away and few new things have

It is needless to enlarge upon the importance of the music in the great services of the church. With growing culture and refinement the music becomes more and more an integral part of the worship. From the few detached and irrelevant hymns of the crude frontier or rural meetings to the imposing, well-ondered, and dignified cathedral service there is as wide a step as there is from the ignorance and bigotry of the preacher who has a scheme to formulate laws to regulate the private affairs of his neighbors to the slow-going prelate whose impersonal sermons are as "balm of Gilead" to all sorts and conditions of the "emort set "

NEW CENTURY

CHURCH MUSIC

had time to prove their value

All of us may remember periods when some zealous pastor would urge upon his flock the duty of congregational singing. Yet, now we seldom encounter any thing akin to congregational singing. It is an open question if this is to be regretted.

One bad voice tells on a chorus with and rambe. many voices in the congregation are not good; vel. if all worship really, all should sing, if it is worship we aim to have in the service. Quartet choirs, chorus, vested chorus of men and boys, in severality, seem the fachion

Is there a choice? Is the country or frontier ideal with all "j'inin' in" to be preferred to the always deficient quartet, the generally ill-balanced chorus, or the vested choir, of which no re in detail farther on?

It used to be a stock subject for the minister to reproach us about, that the people would not join in the singing. When, even at this date, we read of the lusty Boers singing a chorale in the regular approved style of that classic, Teutonic masterpiece of church music, we feel that the Boers are the strong men. The chorale is a brave thought. Its sublime words, to begin with; its full tones, its hold on the last of a phrase, its effective syncopations,-it stirs heart and soul to have part in it. Luther's hymn-"Eis Feste Burg"-is glorious. "Cast Thy Burden on the Lord," as it is in the oratorio "Elijah," is a high light, surely.

But rarely in a church is there a hody of tone that suffices to give any effect to this, the greatest form of church music. Never was the chorale intended for aught but fire, sword, enthusiasm, earnestness, for the height and depth of what true worship of Almighty God can proximate in our human effort, effort even at this best savoring of weakness, affectstion, and sentimentality, as, for example, if the Boers have their first thoughts on the big noise they make together, and then the other thoughts on their worship and thanksgiving for what they consider they have to give thanks for.

At present, as the people "join in" in the usual run of fashionable churches, for us to try a chorale is a pitiful effort. In the Jewish temples a "precentor" eads the singing, and also there is a quartet choir or a double quartet, and the singing is fair, with some

The quartet choir of the various denominations is often composed of voices that are thoroughly well cultivated and that blend well, while the organist more and more shows good schooling and leads the singing in a satisfactory way.

In the Roman Catholic Church a chorus choir is a necessity when the masses by the great masters are part of every service, where music is much in evidence. The chorus choir of this sort, with a solo quartet, and organ and often orchestra, are, of course. the best church music we have at present.

As to the vested choir, about as much may be said for it as in its disparagement. It is churchly, it opens and closes the service by coming in and going out with the clergy in a convincing manner that quite appeals to the eye, if nothing more. On festival occasions, when dressed in seasonable regalia, with a crossclergy, it is all splendid, imposing, and can also apneal to the spirit of devotion among the people. At the same time the R man Catholic Church, with its ACCOMPANYING shorus choir and its highly ornate altar, its acolytes CHANTS AND and its gorgeous clergy, is much more imposing as a HYMN-TUNES.

With a good organ, and when well drilled, the vested the above subject. After giving numerous suggestions. chair makes very good music. It has to do its work with illustrations, for playing certain phrases of orunder a constant disadvantage that is very serious from a musical point of view. It is an orchestra with only piccolos for the soprano, opposed to bass-viols, druns, 'cellos, oboes, violas, and what not for the other parts. In ordinary church music, the infantile voices of the soprano boys give a pure and beautiful quality of tone, and the ear will, on occasion, ignore what is deplorably wanting in the choir. The soprano is the leading voice, and in all musical work it must dominate in the long run. In the vested choir, and at its best, the soprano always is, and always must be, only a piccolo against the heavier instruments of the orchestra: the wood-wind, the strings, the brasses are nil. This is a fatal defect.

To urge the "passionless" quality of the boy voice against the voice of the adult trained voice of the woman singer is trivial and absolutely silly. How would any singer sing "religioso?" There is only one way to do it. A trained minister does not read the lessons of the day as he would a Petrarch sonnet. We should give him, as well as the soprano, credit for

The worst of it is that the singers of this decade absurdly sing all things religioso, their voices showing all too rarely any hint of warmth or passion in their well-schooled, even, rounded tones; and the concert-rooms really from this very lack of tone-color in all the voices, both of men and women, are dull, not to say monotonous. It is not from the religious feeling innate in the singers themselves we haste to add, it is a deficient style of singing which most affect, and one which should be done away with.

A chorus of sopranos and a few adult altos that would not detract from the churchly effect by marching in, but have a place in the chancel, would add to the vested choir the tone-quality lacking.

Then the church music as we begin the new century is not satisfactory from another canse besides the limitations of the singers. As we turn from the great masters the music itself is dull, or has other suses to make it worth little commendation. Take the "Te Deum," for example. Some composers with whom I have spoken on this subject say that this hymn is too long to handle in a satisfactory way. I do not agree with that. But the conventional way of "handling" it is the despair of the minister, or should

The trouble with this hymn is that it never seems to occur to the composer to take a theme for his work. Now, Beethoven takes a subject for his symphony, doesn't he? Händel has a subject for his Messiah," hasn't he? Surely a glorious subject.

But look at the "Te Deum." It comes in with an simless crash, it goes on soft, or loud, high or low, in a series of absolutely episodical phrases. The solos are generally written to the poorest words of it all, and have no visible reason for existing so far as connection with the rest of the music goes.

But aside from the "Te Deum," modern church masic generally bears the stamp of no great genius, a fatal defect, for it is stupid and dull from this cause. When it is considered that, perhaps, ninetenths of the music of the masters is hidden away in the various archives of Europe because there is no demand for its publication, surely it is the fault of the church if its music is stupid as we begin the new

If God gave great genius to men to light the way toward a truer and better way of divine worship, and we ignore both genlus and its music, we have ourselves to blame for uninspired services, stupid music, and the fact that not ten, not five, great works were given in the Protestant churches of this country during the last days of the nineteenth or the first of the twentieth century .- Fanny Grant.

Arthur Page, F.R.G.O., may be found good sound advice for the young organist on

gan music, the author proceeds with the subject of chants and hymn-tunes.

tied together unless so marked in the copy, but in playing chants and hymn-tunes this is no longer quite the case, and here we have a fruitful cause for much bad playing, for the habit acquired in chants, etc., of joining all notes that can be joined becomes such a matter of course that players do the most abourd things of this kind without knowing it. We once heard the national anthem rendered with every renested note tied

"In playing chants only experience can teach when other reason than that they can be joined.

"A fairly experienced player will be able to produce beginner it is different, and to avoid a 'choppy' effect. ties in all but the melody may be introduced occasion-

'In early attempts it will be advisable to make the music complete with the hands only, using the pedals to duplicate the hass part, either in the same octave r an octave below, and leaving all idea of obligato pedaling for a later stage; but care must be taken not break up-or spoil-the flow of the bass, merely canse it is possible to get a note an octave below.

"The only safe rule for duplicating the bass in the lower octave is, never break a step of a second. When the part skips, it does not so much matter whether we skip upward or downward, always remembering that, whichever octave we are using, we are supposed to be producing a singable part, not a succession of disjointed sonnds.

"There is no objection to 'filling in' as it is called. but the chords must not be too 'thick,' and special care will be required to avoid filling in too near the bass MIXTURES

"But the duty of the accomplished organist consists of considerably more than playing the given notes of chant or hymn-tune. Variety is to be obtained in ery many ways, among which are the following: "The melody may be played as a solo on one man-

ual, the alto and tenor on another, and the bass on

"The melody may be played as a tenor solo. "Besides using the melody as a special solo effect. the alto or tenor part may be made prominent by

being given on a separate manual. "Again. A free part may be played in either the treble or the tenor octave on a separate manual.

"At times it may be advisable to play massive chords, thus 'doubling' nearly all the voice parts. "An inverted pedal (sustained note in the treble)

is always effective if used sparingly. "In certain verses the choir should sing in unison. "If the choir can be trusted, there should occasionally be verses without accompaniment. This beautiful effect is much neglected, although it has a very great

"'Giving ont' the chant or hymn-tune is, so far as the organist is concerned, playing over the chant or hymn-tune, to let the congregation know what is to

"In starting a chant or tune it is sometimes advisable to strike the treble note just before the rest of the chord, as this helps both choir and congregation to start together. Some organists put down the pedal-note first, and either plan is better than waiting on the first chord.

"The orthodox method of ending a chant, tune, or voluntary is somewhat singular. If it is a soft ending, the stops are put in until only the softest is left: then the last chord is relinquished by taking up the top note, then the next below it, and so on until only

In a little brochure enti the pedal-note is left sounding. We should call this tled "On Organ Playing," hy an absurd ending if applied to an orchestra or chorus. "The old-fashioned method of making a pause at the end of every line of a hypn is ridiculous, and

irritating to an intense degree to anyone who has any feeling for rhythm "It must be remembered that in accompanying

voices the organ takes second place. Its functions are to support the choir, to encourage the congregation, "It has been pointed out that notes should not be and to assist in the necessary expression of the words. Sufficient power must always be used to keep the choir up to pitch, but it should never overpower, or even obscure the vocal parts. If the choir is even reasonably well trained there will not be much diffi culty in keeping the voices together, but there is always the danger of either flatting or sharping.

"On a cold morning the former will be very likely to occur; and at evening service, when the gas is on and the temperature has gone up, sharping will be a greater danger. An experienced player feels instantly it is desirable to tie notes, and the student must on when more support is wanted, and as often as not is no account acquire the habit of joining them for so able to prevent flatting. The addition of a 4-foot stop is often enough; if not, and if the flatting has undoubtedly 'set in' the only thing to be done is to a perfectly legato effect without tying, but with the put on a lot of power so as to pull the choir up to the pitch at once. It is a painful remedy for a moment, but it is soon over, and, he it remembered, delay is

> "If there is a tendency to sing sharp, the addition of a 16-foot manual stop may avert the danger. All the brighter stone should be put in and the accompanimenta kept low in pitch. Should the choir still sing sharp, the only thing to be done is to leave off playing altogether. Now, being without support, the chances are in favor of the cholr sinking again, so that the accompaniment can be resumed.

"To mention such obvious truths as the above may seem quite unnecessary, but our experience of the average amateur (and sometimes professional) organist is that too little attention is given to the spirit of the rendering, and far too much to showy execu-

Mr. WALTER RESERVE LORS. STON, organist of St. Paul's M. E Church New York for over

forty years, died August 8th. His musical career hegan when he was only eight years of age, when he played in St. Mary's Episcopal Church; and at the age of twelve he played in Tremont Temple, Boston. He was born in Leith, Scotland.

It is indisputably a prejudice and a fallacy to say that the power of an organist consists in mere rapidity of execution, for experience has shown but too ften that rapid and brilliant players, though they stonish us by the flexibility of their fingers, produce no effect whatever on our feelings. They surprise the without pleasing it; they overpower the senses without satisfying it.

R. V. HEARSE'S GREAT MAGICAL DISCOVERY.

Stops "cipherings," squeaking, and groaning of the ellows action; in fact, every known (or unknown) disorder of the organ. Put up in pound bottles, \$1.00

Directions: Sprinkle one tablespoonful of the disovery on the bellows and add one pint of kerosene. Apply a lighted match. Repeat the dose every five minutes, till the eigher stops. No case ever known to vithstand more than three doses of the Discovery. Agents wanted.

As the capacity of his voice influences the method of a singer, so does the quality of an organ affect the execution of an organist. In endeavoring to conceal to defects and bring out its merits, an artist will play compositions which are most suitable to that instrument, and thus his whole method will become subservient to his instrument. It follows that the compositions of a virtuoso often reveal not only his own peculiarities, but those of his instrument.

Wocal Department

H W. GREENE

A CONVERSATION. tleman ask a young lady at a concert the other even-

The man, who was evidently somewhat versed in musical affairs, reflected a moment and then, probably as much with the view to point a moral as to gratify his curiosity, added: "And do you not find drain upon your strength?"

"Yes, sir; that is, to do them justice; but papa insists that I must have a diploma to show for all the money he has spent on my musical education, and I cannot get that unless I pasa on three subjects." "Does the school specify as to the subjects?" was

"Not emphatically," said the girl. "I am supposed to take theory and two other subjects; but I have no taste for theory, and so long as I never expect to be a composer, I decided to take something tangible, something that other people can enjoy, too, and since papa didn't object, I selected the violin.'

"What did the conservatory directors say about

"Nothing in particular, except that it was exceptional for a pupil to attempt so much; and," she added, half-laughing, "I fancy they were just as well pleased, for the price for violin lessons is just double

number of great beauty; not only was the tone pure, but of that exceptional sort that seems to carry well without much effort on the part of the player, and it was delivered with an earnestness that carried conthe "Kreutzer Sonata," the Andante being sustained with a fine display of temperament, and the Allegro that followed was equally good, the technical facility being fully equal to the demands made by the com-

When the applause had subsided, the conversation was resumed by the gentleman, who said: "Which of

"Oh, the singing, by far, she replied; "my voice is fairly good, and so much more obedient than my fingers; I could never play like that if I should prac-

They both smiled, and the last number of the pro-

As the audience dispersed, I noticed them walking out together, and they were still conversing busily, and I am quite sure, from the grave look and earnest manner of the centleman, that this is what he said -

"When you resume your work at the conservatory. I strongly advise you to drop your violin and take up theory. You say yon have an excellent voice and like to sing. Very well, specialize; make that your THE FUTURE OF principal subject, and pursue your piano and theory as accessory subjects. The field for singers is not only broadening every day, but it pays well as a profession. You play the piano some, advance yourself in that sufficiently to meet the ordinary demands of social life, and thus make sure of always having an acceptable accompaniment to your singing; and as to your theory, the reason you dislike it is that you it is not supplied. have not given it a fair trial. One does not follow theoretical work solely with the idea of becoming a From beginning to end it has a very clever and serious composer. By omitting it from your list of subjects,

"What are you going to charm of musicianship. The personal sympathy between yourself and the composer whose music you both sing and play cannot be perfect unless you are able to grasp clearly the means by which he intends you to gain your effects; and, besides, there is the mental discipline. It is as helpful to the end of gaining concentration as a course of Latin and Greek, and I should not be surprised some day to hear that colleges and universities have placed theory of music and the dead languages side by side as optional for the effort to do justice to all these studies quite a purposes of mental discipline. For these and many other and even more cogent reasons, theory should be the accessory to any principal subject, if not the principal subject itself. A singer or player to compete successfully in the musical arena requires all the physical endowment possible for technical growth, even in one branch. If the strength be equally exnended upon two that require technical skill each must suffer at the expense of the other. The theoretical side of the art can still be pursued with no loss of time or sacrifice of force since technic is not included in its pursuit. Do not omit theory from your scheme of musical culture?

> THE man of many operas, of enduring fame, who lives to-day, who eighty-six years ago was snatched out from the reach of the bloody hands of the Russian horde almost as by a miracle, and for what? That he might yield to the world the full measure of his talents. Who can comprehend the influence of his matchless genius the hearts warmed by his tuneful sentiment, the souls stirred by his sterful power, the voices tuned to give expression to his artistic fancies? His was pre-eminently the wand that conjured up from every experience in life

> a musical analogy and gave it a scenic background. It must not be supposed that his voyage from obscurity to fame was one blessed always by favoring gales. His first great disappointment was a refusal for admission to the conservatory at Milan. The next, the appointment as organist at the church, which position had been made vacant by the death of his irst master; but with the courage of his convictions that he was destined to great ends, he persevered, and we have, as the result of that perseverance, "Lombardi," "Rigoletto," "Un Ballo in Maschera," "Don Carlos," "Il Trovatore," "La Traviata," "Les Vepres Siciliennes," "Aida," the "Requiem" mass, and many other works of singular merit.

> What an object-lesson for the youth of to-dayl Have you talent, and shall yon bury it? Remember that what is worth doing at all is worth doing well. To create worthily is to live thrice, as a Person, as a Personage, and as a Personality, the last in the lives and hearts of those who come after you.

> "WHAT is the probable COMIC OPERA

fear of being called conservative that we venture a reply: "Show as comic opera of to-day and we will predict for yon." It does not appear to us that, outis in vogue any longer, or, at least if it is in vogue, gradual change,—though from the slow implication

Take, for instance, the first opera mentioned above. plot, with a consistent vein of humor running through
it But what do not be serious defect of all times and all seasons from the serious defect of

of 1899-1900-consist of? It were better to say that it doesn't consist of anything, but is simply a foolist story carried through the first act and perhaps part of the second, but playing no important part in the finish and affording no opportunities for climax, either

The fault of opera to-day is not so much in the music as in the poor librettos furnished the composer Inspiration is dependent on many conditions, and the most important is that there be something on which to build. The spectacle of a very awkward-looking person upon a bicycle is not particularly conducive of ideas to a person about to write an essay upon the poetry of motion. We firmly believe the eminent composer who told us recently that the future of operation music lay in the hands of the librettist .- Musical

ON DRAMATIC SINGING

WALTER HAYLE WALSHE. M.D., of London, makes some valuable contributions to local literature in his book on

"Dramatic Singing Physiologically Estimated," from which we quote as follows

A voice forced up artificially (as a contralto to a ezzo-soprano or this to a soprano, or baritone to a tenor) always betrays in the superadded notes a want of volume, and a relatively defective, nondescript timbre in the new or artificial range.

Excess of compass beyond the average standard, in an upward or downward direction, signifies large dimensions of the larvnx, coupled with unusual activity on the part of the laryngeal muscles, enabling them to shorten or lengthen, to an unusual extent the vibrating portion of the vocal cords.

Volume, sonorous roundness and mass, with power and intensity of tone in level singing or declamation is one of the distinctive attributes of the highest and the most impressive forms of vocal excellence.

The faculty of maintaining fullness of tone through the whole of a vocal effort-whether an operatic part, a dramatic scena, a florid cavatina, a simple cantabile aria, or a declamatory recitative-is very unequally bestowed upon singers. Voices of the more delicate classes, tenors and light baritones, exhibit the greatest tendency to failure in this direction

Equality of power and of fullness of tone through the entire range of a voice, one of the rarest of gifts, is probably never possessed in an absolute sense, including the chest and falsetto registers.

There is as great diversity in the timbre of human voices as in the character of human faces: as no two human faces were ever actual casts of each other, so also no two voices ever possessed exactly the same timbre.

The timbre of the speaking does not of necessity strictly coincide with that of the singing voice in the same individual

The trustworthiness of a voice-that is, the surely that it will on any particular occasion possess in their fullness of perfection all its highest attributes—is far from being uniform among singers.

The charm of youth of voice is as great as of youth person; and as in the latter case, so in the former, the progress of failure is fortunately so gradual at first as to be scarcely perceptible.

The causes of wearing of the voice are dynamic and statical. Overwork, careless exposure to atmospheric vicissitudes, and overindulgence in smoking belong future of comic opera?" was to the first class. Statically, degenerative tissue the question asked us the changes are the destroyers of the voice. The vocal other day. It is with grave cords grow rigid; the laryngeal cartilages lose their e asticity, eventually ossifying, and the intrinsic muscles probably (but this has not been demonstrated) side of "Robin Hood" and "Serenade," real comic opera the condition of the resonance-cavities must suffer of timbre they are probably later in suffering textural decay than the larvnx itself.

Singers of the very highest grade are not free at you are shutting yourself out from the greatest it. But what does the "comic opera" plot of to-day—faulty intonation,—failure in the direction of sharp ness being greatly more uncommon than in that of

Well-developed flexibility of voice must depend on: Perfect elasticity of the vocal cords; extreme perfection not only of the structure, but of the muscular sense of all the laryngeal muscles, intrinsic and extrinsic; and instantaneous readiness in response to motor nerve-stimulation.

The particular style of a singer represents the sumtotal of a number of components: the manner of producing and uniting the notes; the use of the legato and the staccato; the esthetic modification of the time; the posing or balancing of the voice; sustaining, intensifying, or lessening the amount of tone; the employment of the piano and the forte in giving light and shade; the steadiness of phonation; and the amount, variety, and brilliancy of ornamentation.

The value of crescendo and diminuendo, as means of musical expression, whether in solo or concerted song, cannot be overrated; and the faithful delivery, or the reverse, of the gradually increasing or gradually decreasing mass of tone is a winning grace or an unhappy blemish.

Accumulative national culture must widen the range, and thereby stimulate the power of vocal ex-

We all owe a debt of gratitude to those fortunate individuals who, endowed by nature with some of its richest gifts are enabled to interpret with elognent voice, esthetic fitness, and intellectual truth the words of the great composers.

THE TECHNIC OF

WHEN I was quite young, and had just caught my first attack of Wagner fever, I looked with supreme con-

tempt on opera-singers of the old school. Even when I was not so young-when Jean de Reszke made his début here as a tenor in "Lohengrin," some thirteen vears ago-I still held to the crude Wagnerite ideas of the lyric art. For me artists were divided into two classes: those who could declaim and those who could only sing. Jean de Reszke seemed to me to be a mere singer, which, I dare say, was more a fact then than now. Gradually I grew out of that limited idea of the lyric art, and now I would rather say that the man woman who cannot sing cannot declaim artistically.

I think my original view was that declamatory singing was undramatic if too musical, and this was based not on a mere fad, but on a real esthetic misapprehension of the limits of music-drama; for I then admired the nltra-Wagnerian declamation such as you will find in "Die Walküre" and parts of "Siegfried"declamation which was more or less an experiment on Wagner's part and more or less of a failure; whereas now I see that such declamation oversteps the line which separates music-drams from speech-drama, and that Wagner himself must have been aware of that fact, since, in his later works, in "Die Götterdämmerung" and "Parsifal," he returned to the more vocal and melodious style of "Tannhäuser" and "Lohengrin."

I know not how much harm has been done to the art of singing by the modern assumption that the bel canto school was separated by a hard-and-fast line from the modern expressive school. It possibly might be shown that a deal of harm has been done, for certain it is that many a half-baked singer, who has not had the industry or character to master thoroughly the art of singing, has betaken himself to semideclamatory methods. Those who do not look below the surface call such singers great interpreters, and draw a distinction between singing pure and simple and interpretation.

And now comes M. Edouard de Reszke with an article in an American magazine giving quite a different idea of the bel canto school from that which is generally held. "The current notion," he says, "is that adepts of bel canto pure and simple cared merely sbout beauty of tone, vocal gymnastics, and dodges in voice-production." That was not a fact at all, for they all knew how to underline their phrases with accents, variety of expression, and coloring of the

By "coloring the voice" M. de Reszke means that be done, the composer must have a just conception the character given to each vocal phrase is so distinct that the sense of the emotional situation is conveyed to the hearer even though he may not understand the words used. M. de Reszke goes on to say that when once you have obtained mastery of your voice so that its full range is under the completest control, then you must apply yourself to this expression side of the art, paying special attention to articulation.

I do not put this quotation forward as containing bsolutely novel ideas, but have referred to it as a is capable of doing that it is absurd to speak of a at the risk of deforming the melody. singer as being a great interpreter.

He may give a very good rough idea of how a song should be sung, but unless his voice has practically been trained in the bel canto school it is not a sensitive instrument; it will not convey all the shades of meaning which his brain conceives, and, on the purely musical side, it will not realize all the beauty of the

If you go to the opera this month you will see what I mean in comparing the styles of the different singers. And some one, possibly one of the many professors of the curiously empiric art of voice-production, will probably whisper in your ear that Jean de Reszke, the Melba, or the Calvé, has such wonderful technic. In a moment of enthusiasm, you may have exclaimed, "How beautifully expressive," not having thought of the voice as a voice. The professor of voiceproduction will damp your enthusiasm by replying: "Ah, yes, what marvelous ease of technic," as if there could be any technic worthy of the name which is not easy in effect!

The fact is, an artist such as Jean de Reszke or Melba is far above mere technic. They do not have to think of it at all, so thoroughly have they mastered their art. I have purposely placed these two singers in juxtaposition because their gifts are so different that they in themselves illustrate what I mean by technic. Each has thoroughly mastered the voice; Melba, like Madam Patti, sings as easily as a bird, and Jean de Reszke never gives you a sense of effort in mere voice-production. And this is quite apart from the naturally good quality of the voice, although that quality, of course, is, to a great extent, conditioned by the ease of production. The difference between the two singers is mainly one of temperament: the kind of music which appeals to M. Jean de Reszke does not appeal to Madam Melba.

And why can both get so much individual expression into their voices? Because in each case the artist has obtained such technical mastery that emotion is expressed with utmost case. There does not seem any barrier between the artist's self and the audience. You do not hear a mere voice—a disembodied voiceproduction, as you hear in so many singers who are keep at it. supposed to have a fine technic.-Edward A. Baughon in London Musical Record.

NECESSARY IN SINGING.

is sometimes justifiable, and "To sing with taste and expression, many qualifications are required: first, as music, voice, ear, and execution; secondly, as language, enunciation, mind, and action. These, when combined with a just feeling, constitute the highest point of vocal excellence.

SHALL the singer take lib-

erties with the composer's

work; Gardner thinks this

"To blend the singing and speaking voice, to unite them artificially in song, is a great achievement. Those who are endowed by nature with a fine voice frequently have little power of showing it under the restraint which words impose. It is a simple operation to perform a strain of music upon the voice without words as upon an instrument; but to engraft syllables upon musical sounds without injuring the tone is a perfection which few attain. Before this can the tones are correctly taken, nerve-control and bal-

of that alliance which aubsists between words and sounds, so as to render the composition suitable for the voice: without this connection the piece can never be either effective or pleasing. A composer may have a quick sense of the beauty of melody, without a corresponding taste for the beauty of language. In such cases he is satisfied by the charm of the music, and the words are left to shift for themselves. Here the singer has a task to perform, sometimes to substitute other words, and occasionally so to alter their pronunciakind of preface to some remarks on technic. For, after tion as to make them accord with the musical expresall what does M. de Reazke mean except that you sion; on the other hand, when no exception can be must have learned so to control your voice that it made to the words, to lengthen some notes and twists and bends to your will and brain? Until it shorten others, as the syllables may require, but never

ANSWERS

QUESTIONS AND like many another successful teacher, would have denied that her work was based upon

any new discoveries or unusual ability on her part. Her training had been thorough, her experience wide, and, combining those advantages with force and tact, she made a successful teacher. It is usually the pupil (not the teacher) who claims that the method which she is being taught is the only and most wonderful method in existence, and her dear teacher in rented it and no one else knows it, etc., etc. Bless the dear loyal pupils, would there were more Rudersdorffs

J. I. K .- Begin and follow them in about the order named: "Bohemian Girl," "Martha," "Il Trovatore" take the tenor rôles entire; the recitatives afford exellent practice in putting the tone, in phrasing articution, in fact, all of the elecution of singing.

2. You cannot do better for your repertory than to get Ditson's two volumes of songs for tenor or Schirmer's four volumes of "Modern Lyrics."

C. R .- Mr. William Shakespeare is said to be a decendant of the great dramatist by the newspapers but he told me himself that he is not.

2. Staccato notes are not made with what is generally understood as a stroke of the glottis. If they enlisted to any appreciable extent; I mean by that, pluntarily. If you will speak the word "ah" three ered all that can possibly be enlisted to perfect the

3. Rnns and trills are usually rendered in halfoice, and should therefore be practiced in half-voice. T. A. McC. Stainer's "Sweet Good Night" should answer the purpose, or Buck's "The Silent World is Sleeping"; try them both, and, if they suit, I will

2. You can get a note-book and learn to read rapidly in six months, if you go about it seriously and

B. C .- If a pupil's voice loses its quality after a little use in the upper register, there is something radically at fault in his placement. The test you can apply to determine that is rapid skips from lower ectaves. If a notable change takes place in the surface-conformation of the throat, he is probably working with some muscles that he has no business to. It rests with you to get them out of the way. When that is accomplished, scales and written exercise, and vocalizes written for tenor will do. Sieber's advanced

W K S-You have no right to sing "about an honr." It is small wonder you are hourse. The tones f which you complain as being weak are the sick tones in 95 out of every 100 sopranos. Treat them kindly; give light work to them, and don't push, but poise them; then practice 20 minutes and rest 20, and they will gradually acknowledge your consideration

G. McK .- If a pupil sharps, I give anodynes. If she flats, stimulants: In other words, granted that ance, either in increasing or diminishing tension, meet the needs. If the method be imperfect, which is usually the case where the intonation is persistently faulty, correct it. If the ear be at fault, return her money, and tell her to huy a good sewing machine. It will pay better and be a blassing to her friends.

2. I am well acquainted with the work of volunteer choirs. What do you wish to have me explain con-

ETTIE B .- I should say, with all respect possible, that the fault was with the teacher. One of the claims made by experienced teachers of tone-placement is that, if one tone can be perfectly placed, the others are comparatively easy. While the voice of which you speak may not fall within this general classification, for purely idiosyncratic reasons I am inclined to the oninion that the good notes may be extended to the compass-limit if no change of condition is permitted. Try the free use of "oo" in the upper voice and "aw" and "ah" in the lower.

MELODY WRITING.

BY THOMAS TAPPER.

THIS is an element in constructive music so new as to be generally unfamiliar. And being unfamiliar, nothing is easier than to misunderstand Its purpose. The teacher trained in the belief that the royal road to music is by the successive gateways of harmony, counterpoint, and composition only, is apt to recognize in melody-writing a process valuable in the domain of composition, but fairly useless before one reaches that stage; or he may argue thus: good melody being possible only out of good harmony, it is purposeless to attempt to teach the former before the latter has been acquired. Both these observations are right to an extent: hut both betray a misinterpretation of the work and of its purpose,

We are coming slowly to believe that the possibilities of attainment are evinced better by children than hy adults. We are discovering, furthermore, that a method which one may pursue with a child, finding it right and natural, will prove, when applied to an adult, to be confusing and unnatural. And having discovered this, we proceed to construct a method for the adult which aims to fit his incapacity. The trouble here is ant to be that the main nurpose-the very reason why the method exists-is left out.

In the matter of melody-writing, however, we find that the method and its application are the same with children as with adults. Long-continued experience proves this to be right. The friction is, as one would suppose, greater with the older person; the results less rapid and decisive. But the habits resulting from the study are equally valuable; they assist in every other music-process, and prepare the way so that harmony, counterpoint, and composition are done from scithin; or, if they are never taken np, the power of tone-thought exists, within, to help in every music activity that arises.

The fundamental purpose of melody-writing is then clear: It is to enable one, young or old, to hear tone within, to think tone, to group tones in order in the mind as one gronps words in order to realize what tones say when one sees their symbols just as one interprets word symbols. We see that this power is one, the acquirement of which is not to be deferred in the case of young or old. It puts every other music activity on a plane of being understood: just as the absence of it leaves ns incapable of comprehending many simple things in music.

The teacher desires to know these facts:

L If the child, or adult, knowing nothing of harmony, begins to write melody, out of what material does he construct it?

II In what form does he write?

III. How does he come by this form?

IV. What gives him an intimate knowledge of it?

I. The probability is wholly favored by science that the human race began its experience in tone-expression hy the use of to es successively; that tones used simultaneously, used with a definite artistic intent, were a development. When we hring the child to repeat the race experience we guide him in the matter of tone-choice by making him acquainted with the simplest unit of successive tones that we have, a unit complete enough to be sensible, a unit that is constantly employed, and a unit that to his mind is small, direct, comprehensive, and capable of infinite variation. This unit is the major scale. He must learn it, at first, hy rote, there being no other way. He must practice it until its melodic character is firmly established. Any theoretic knowledge of it is useless to him. "Whole step" and "half step," or anything else one may say of it, is as foreign to his use and purpose as the history of the letter A is to his powers of convergation. If he is taught the scale properly, he will realize that there are not many major scales. but that there is one which may take is beginning from anyone of the twelve pitches in the octave. Let it begin where it may, it is always the same major

scale: just as easy for him to sing from one pitch

as from another, so long as the tone-range is within

II. Now, the learner will become infinitely more familiar with the scale if he sings it in the form of short melodies than if he is practiced on its tones, up an! down in order. Such melodies as are found in every excellent music reader made for public-school use are referred to. And these he must sing, until he literally owns them with his mind. They must present to him a clear idea; a definite purpose; a line of motion that is convincing, moving from a point of rest, through a region of unrest, back to the restingpoint. It is not meant that he is to sing a few of them. They must be "ssigned him for study with every music lesson he takes; and he cannot complete his task save in many years. But if it chances that he has but little of it, it will be his in the form of power, not in the form of abstract, non-active knowl-What he does with the voice he knows. This and cardinal principles of art students. practice, covering many years, will bring to his view melodies which show every variety of length, character, tone-procedure, and combination resulting from the variations produced by different meters, rhythms, know nothing about.

III. The reply, then, to the third query is simple: He gets his form from the material which he learns with his voice. This is the natural process. It is exhihited in his speech. He gains speech-form, just as he gains other forms, from what he is familiar with in his surroundings. There is no other way open to him. He acquires hy imitation in word, action, mode, thought. Nor does this result in making him a copyist, pure and simple. The very act he must perform is to copy good models. Will it destroy his originality? No; it will destroy nothing. Indeed, he is often so entertainingly original that he has to be led into conventional lax its firm persistence. But, the teacher exclaims, he may eopy, in his writing, note for note what he sings! It makes no difference. As a matter of fact, he will not copy always. Let our object never slip from sight. Never let the purpose be lost to view. We are teaching the child to think tone. We are assisting him to become conscions of the inner sensation of tone and to connect it with (that is, represent it in) its notasuch intimate knowledge of it that its expression on can or will. paper is simple, natural, and easy. Bit hy bit, he will gain this power to an extent beyond our belief. That his first experience in it is in trying to express familiar tunes is all the better. We are not called upon in this work to make him compose, primarily; he will do it, but the main object is something else. How much writing? Just as much or more as singing; he will gain the hahit from countless efforts, not from counted efforts. In brief, every music lesson must have its writing task.

V. Of what value has this work proved to be in IV. The preceding paragraph answers the fourth conjunction with instrumental and theoretic branches? query. He acquires intimate knowledge of form and discipline.

of process by such an abundance of practice in sine. ing and in writing that there is an accuracy established lished which is reliable. Few of us realize what enormous activity, all of it consciously directed once, lies hack of the skill of the right hand.

V. The value of the habit needs no defense, It establishes thought in the material of music. This means the mental operation which thinks music away from an instrument. The pupil, having written the simplest melody, has begun to know music con-

This is the first step toward reading music and en. joying it, with the eyes unassisted by an instrument as we read, every day of our lives, literature with the eyes, unassisted by the voice. There are other items in the gain. Having constructed music leads one to seek lines of construction in the music one studies: knowing laws of construction helps the hand the memory, the processes of reading and of interpretation. In hrief, there is not an activity in any depart. ment of music study that is not directly affected.

In a continuation of this article I shall explain how the child employs the scale, how he may write meladies on an harmonic hasis coincident with elementary lessons in harmony. And how the harmonically-con structed melody may be advantageously taken up before the study of harmony is begun.

OBSERVATIONS FROM THE CLASS-ROOM.

BY HERMAN P. CHELIUS.

39. THE graduates who cannot teach ought never to impose themselves on a credulous and ignorant public until they can. By doing so they retard the present generation, and hold it in hlindness regarding the true conception of art. It will require gigantic efforts on the part of many good teachers to hring those back who have been led astray from the true

40. First strive to learn the principle, then get the application of the principle. All this before wasting a moment of precious time trying to do what you

41. Teachers, as a rule, mean to teach correctly, but students often do not value or appreciate their advice, much less follow it; hence lamentable failures are numerons.

42. The teacher ought to drill the student thoronghly, each lesson, on a few hars, finishing them perfectly, as it were, which will serve him as a model for the remainder of the piece.

43. The motive is the germ which produces in its development the composition. Look up these motives intelligently, and see how beautifully they unfold, in a composition of a master.

44. Train the eye, ear, brains, and fingers, in onelines by a persuasion that may not for a moment reness of purpose and principle. Do not allow one to get ahead of the other, or to fall behind; if you do, stammering will result at once.

45. Do not be greedy, and fancy you are not receiving time or attention enough; the honest teacher will always deal justly hy you, and give you what he thinks you can learn and digest.

46. Practice hand-culture exercises every day; they make muscle and develop the fingers, wrists, knnckles, tion. Therefore, the main thing is the thought with elbow-joints, hands, and arms alike, as nothing else

> 47. Endeavor to hroaden ont the knuckle-stroke Strike firmly, see that each key strikes bottom; do not raise the key until the full sound is brought from the strings, and listen closely whether the tones are equally rounded, hy an equally well developed

48. Artistic playing must not be confounded with simply getting over things in a glih way, as most students do and are apparently well satisfied with Artistic playing calls for the fullest use of all the faculties, refined in the crucible of the most severe

A TALE OF A WOULD-BE MUSICIAN.

BY RICHARD WAGNER.

This novelette, begun in THE ETUDE for July, was written while the composer was in Paris, him-self in great want and distress, and published under the title, "An End in Paris." The principle character may, in a messure, represent the author himself .- ED.]

TIT

I would have spoken, but speech failed me. "Let and I owe you an account of many things. I am certain that I shall not be alive to-morrow; so hear my history to-day. It is a simple one, my friend; very simple. When I think of it, and consider the rircumstances in which you now find me, I feel it uncessary to assure you that my fate has not been a one Indeed I hardly need to tell you the details of those events among which my enthusiastic eneed? Why?—You see me succumh; let it suffice me to say that I was not conquered on the field of -hut-how vile it is to tell !- I died of hunger in the sntechamber. They are terrible—these ante -and do you know, there are many of them—very many of them, in Paris—with benches of

"In these antechambers," continued my friend, "I "In these antechambers," continued my friend, "I have dreamed away a bright year of my life. I dresmed much and strangely:—wild, fahulous things out of the 'Arahian Nights'—of men and cattle, gold and dross. I dreamed of gods and contrahassi, of diamond snuff-hoxes and prime donne, of satin coats and admiring lords, of songstr sees and five-franc pieces. Between my dreams it often seemed to me as though I heard the complaining, ghostly tones of the authors; the sound stirred through all my nerves and penetrated my heart. One day when I dreamed most wildly, and this hauthois tone thrilled through ne most painfully, I suddenly awoke and found that was mad. I remember, at least, that I forgot what I had so often done - to make a deep reverence to the servent as a left the antechamber,—the reason, by the bye, that I never dared to go back to that one,—for "So I left the asylum of my dreams with an un-

certain step; on the threshold of the huilding I sud-I had fallen over my poor dog, who made his antechamber in the street according to his custom, and wnited for his fortunate master, to whom it was permitted to have his antechamber among human beings. This dog, I must tell you, was of the greatest service to me, for I had to thank him and his heauty that the servant at the antechambers now and then nately he lost his beauty with every day for hunger nxiety, for I saw that it would soon be all over the servant's favor; already a scornful smile played about his lips.—As I said, I fell over my dog. I do not know how long I lay there; I did not notice the kicks that I seeker. but at last the gentlest kisses awakened me warm tongne of the poor animal. I rose; and in a lucid moment I saw what was the most important duty before me—the feeding of my dog. A discrimi-nating old-clothes merchant gave me a few sous for my wretched waistcoat. My dog was fed, and what he left-I ate. This agreed thoroughly with him, hat I could no longer digest. The revenue derived from one of my treasures, an old ring of my grand-mother's was sufficient to give the dog all his lost beauty back again. He flourished again—destructive

In my own brain it grew worse and worse;-I hardly know what went on there, hut I remember that one day I was seized with an irresistible desire to discover the devil. My dog accompanied me, hright with beauty, to the doors of the concert Musard. Did I hope to meet the devil there? I hardly know. I watched the people going in—and whom should I see among them? The vile Englishman,—the same, just as he used to look, quite unchanged,—just as he was when he so nearly ruined me with Beethoven, as I

was horrified: I was prepared, it is true, to meet a spirit of the under-world—but not to see this earthly spectre. What were my feelings when the wretch at once recognized me! I could not avoid him, the crowd pressed us together. Involuntarily and in decided position to the custom of his own country, forced to sink into the arms that I had raised to force my way through the press. There he lay, pressed fat to my breast, that thrilled with a thousand horrible emotions. It was a fearful moment! But we were soon more at liberty, and he freed himself from my embrace with a certain disgust. I would have

and hut it was impossible.
"Welcome, mein Herr!' said the Briton; 'It is

THE ETUDE

charming to find you always in the path of art! Let my end was near. How happy I was at the thought!

"Furious with rage, I could say nothing in reply hut 'to the Devil!" "Yes,' he replied, 'they say it is rather devilish there. I made a composition last Sunday that I want to present to Musard. Do you know him? Will you introduce to him?"

ntroduce me to him?' introduce me to him?"
"My detestation of this spectre changed into a terrible anxiety; urged on by this, I succeeded in escaping and fled to the boulevard; my noble dog

sprang barking after.
"In an instant the Englishman was again at my side; he arrested me, and said excitedly 'Kir, does that splendid dog belong to you?'

Ah-hut he is a fine one! Sir, I will give you fifty guineas for that dog. You know it's the proper thing for a gentleman to have a dog of that sort, and I have already had a good many in my possession. But, unhappily, the beasts were all nnmusical; they could not endure to have me plsy the flute or the horn, and so they all ran away. But now I must sssume that since you are so fortunate as to be a musician, your dog must be musical also.

"I venture to hope, therefore, that he will stay with me, too. So I offer you fifty guineas for the "'Wretch,' I cried, 'my friend is not for sale for all

Britain!

"With this I ran hurriedly away, my dog before me. I turned into the side streets leading to the place where I generally passed the night. It was bright moonlight; now and then I looked fearfully around; to my horror I fancied that I saw the lank figure of the Englishman following me. I redoubled my speed, and looked around still more anxiously; sometimes I saw the spectre—sometimes not. Panting, I reached my asylum, gave my dog his food, and stretched my

self hungry upon my hard bed.
"I slept long, and had frightful dreams. When I "I slept long, and had frightful dreams. When I awoke—my nohle dog was gone. How he got sway from me, or how he was seduced away through the door-albeit this was hut badly locked—is still incomprehensihle to me. I called, searched for him,

until I sank down with a groan.
"You remember that I saw the villain again one "You remember that I saw the vinan again one day in the Champs Elysées,—you know what exer-tions I made to regain possession of him; but you do not know that the animal knew me, hut fiel from me and from my call like a wild beast of the wilder-ness! Yet I followed him and the satamic rider till ness: 1et I followed nim and the satisfic ricer to the latter role into a gateway which shut classing behind him and the dog. In my rage I thundered at the gate; a furious barking was the answer. Stunned, and as though utterly annihilated, I leaned against the gate, until at last a horribly executed against the face, until at last a horribly executed the scale on the French horn, that reached my ears from scale on the French horn, that reached my ears from scale on the French horn, that reached my ears from scale on the French horn, that reached my ears from scale on the French horn, that reached my ears from scale on the French horn, that reached my ears from scale on the french horn, that reached my ears from scale on the french horn, that reached my ears from scale on the french horn, that reached my ears from scale on the french horn, that reached my ears from scale of the french horn, that reached my ears from scale of the french horn, the first french horn, the french horn, the french horn, the french horn is the french horn fre the lover story of the elegant hotel, and was followed by a subdued, complaining howl,—aroused me from my stupor. I laughed aloud, and went my way."

Deeply moved, my friend paused; however easy it was for him to talk, his excitement was a terrible strsin upon him. He could no longer sit erect in bed,
-he sank hack with a light groan. There was a long —he sank hack with a light grown. There was a long pause; I looked at the poor fellow with the keenest distress; that soft flush appeared upon his cheeks, that is peculiar to the consumptive. He had closed his eyes; his breath came in light and almost ethereal

I waited anxiously for the moment when I might I waited anxiously for the moment when I might venture to ask him in what possible way I could help him. At last he opened his yes again; a wall, stopped and the last help and the last request that you will let me serve you in some way. If you have a single wish-tell it to me, I heseech you.

He answered a summer of a narriety was referred to the last request the last request the last results and the last results and the last results are the last results and the last results and the last results are the last results and the last results and the last results are the last results are the last results and the last results are th

He answered smiling—so impatient for my will, my friend? Give yourself no anxiety; you are remembered in it.—But will you not hear how it happened that your poor brother came to die? You see, I want my story to be known to one single soul, at least; but I know of no one who troubles himself subout meanuages, it has my

least; nut 1 snow or no one who trountes almost!
about me—unless it be you.
"Don't be afraid that I shall exert myself too much.
I feel better—easier. I have no difficulty in breathing—
it is easy for me to talk. Besides, you see I have

out is easy for me to talk. Because, judge to the but little more to tell.

"You can imagine that after that point at which I left off in my story, I had nothing more to do with outward experiences. From that time the history of my inner life begins—for from that time I knew that

must die. "That terrible scale on the French horn la the Eng-"That ierrible scale on the French bown in the Eng-lishman's hotel filled me with such an irresistible hattred of life that I decided to disquickly. I ought not to take any credit of the special control of the istrue, for it is a forest to the special control of the I irred or the Something had broken in my breast that left behind it what seemed like a long draw whirm sound; and as this died away. I felt light and well, as I had never felt before,—and I knew that

ow the prospect of a speedy dissolution cheered me, the feeling that I suddenly experienced in every por-on of my wasted frame! Unconscious of all outward ndings, and not knowing where my uncertain

tere then 1, the homeless one, took up my dwell-asking nothing but this bed, and that the scores papers I had left in a wretched nook in the city, tid be brought to me; for unfortunately I had not seeded in making use of them anywhere as a pawndge. You see, I lie here, and have decided to die God and pure music. A friend will close my eyes; little that I leave behind me will suffice to pay of debta, and I shall not want for an honorable ave.—Tell me, what could I wish for more?"

At last I gave expression to my pent-up emotion. What" I cried "could you only make use of me or this last sad service? Could your friend be he

trust of my friendship that kept you from asking of me—from telling me soone of your faster? "Ah, do not reproach me," asid he soothingly: "Only represed me if I confess to you that I had fallen into the insame idea that you were my enemy. When I found that you were my, my brain was in such a condition as deprived me of all responsibility for my own will. I felt as though I had us right to form your will. I felt as though I had us right to communication with sensible beings. Pardon me nd be kinder to me than I was to you! Give me our hand, and let this deht of my life be paid!" I could not refuse; I seized his hand and burst into

ears. I saw that my friend's strength was fast ebb ng away. He could no longer raise himself in led: that my debta be paid. The poor people who took me in have nursed me willingly and dunned me but little: they must be paid. A few other creditors, too, whose names you will find pull down on this paper. I devote to these payments all my property—my com-positions there, and here my note-book, in which I have entered my musical memorands and fancies. I leave it to your akill, my experienced friend, to have

the ragramman a reach norn, as a pullibracit for his faithleasness. I forgive him!—
"Thirdly, I desire that the story of my life in Paria shall be published (my name being auppressed), that It may serve as a wholesome warning to every fool

that is like me. "Fourthly, I ask for an honorable grave, but with-"Fourtaily, I sak for an honorase grave, but with-could ornament or excessive show. A few persons only will serve me as mourners; you will find their names and addresses in my notebook. The costs of the burial are to be contributed by you and them. Amen' "And now" continued the dying man siter a

"And now" continued the dying man after a patter eather than the patter extracted by his increasing weakness; "now one word concerning my beliefa. I believe in God, Mozart, and Beethoven, and in their disciples and apostles; I believe in the Holy Ghost and the truth of Art. one and Indivisible: I believe that this art proceeds from God and dwells in the hearts of all enlightened men. blesed through this ert and that therefore it is nega-mitted to any one to die of hunger for its sake; the lieve that I shall become must happy through deathy! I selices that I have been on earth a discordant cloth, that shall be made harmonisms and elser by death. I shelice in a last judgment, that shall fearfully damn out, of this chaste and holy art—who have disgraced at and dishomored it through baddess of heart and the course instancts of sensuality; I believe that such men will be condemned to hear their own mise through all eternity. I believe are will be glerified in a divis-mental to the control of the control of the course in the all eternity.

true dissiples of pure art was ne glorified in a divine-atmosphere of unillumined, fragrant concords, and united eternally with the divine source of all har-mony. May a merciful lot be granted med. Amon!" I almost thought my friend's ardent prayer was already fulfilled, so divinely clear was his ever—be lay so entranced in breathless stillness. But his excess-tion of the contraction of the contraction of the con-

he waspered "kejore, ye astaria, he the bins to which you go is great!"

He was silent: the brightness in his eyes died a=ny; his lips wore a happy smile. I closed his eyes, and prayed God that my death might be like his.

RENEWAL OFFER FOR SEPTEMBER

September and sending us \$1.85, we will not only renew their subscription for twelve months, but will send them a copy of "Foundation Materials for the Piano," hy Charles W. Landon. This is the most popular piano method used at the present time. The book is founded on the best ideas from the latest system of teaching. Each piece and exercise prepares for a successful mastering of the next following. It has a large number of duets for teacher and pupil. The book is ideal in its contents and manner of pre-

To ANY of our subscribers

renewing before the 30th of

a pastime and pleasure than an irksome task. To those to whom the above does not appeal, we would send, at the same price, a copy of "Album of Miscellaneous Piano Compositions," by Ed. Grieg. This volume has been edited and revised by the lead ing musicians of the country. Grieg's music is perliaps the most popular of all the modern classics. The edition has a portrait and hiography, and is without an equal from any point of view

senting them, making of earnest music-study more of

TO OUR SURSCRIBERS IN OREGON AND IDAHO.

An impostor, S. E. Weimer, alias Steve Weymer, has been operating in the above two States, soliciting auhscriptions for THE ETUDE, and selling music of our own

publication and others, which he obtained from us and from other publishers by making false representations. He has not paid us any money for any subscriptions taken or for any goods received. If he calls on anyone under whose attention this circular may come, it will be doing not only us, but the public at large, a service by allowing him to take a subscription and then having him arrested immediately. To the present time he has operated in La Grande, Independence, Ontario, Huntington, and Monmouth, in the State of Oregon; in Fayette, Silver City, and Glenn's Ferry, in the State of Idaho. We have placed this matter in the hands of Mr. George G. Prickett, an attorney of Moscow, Idaho, from whom any information can be obtained.

TO OUR SUBSCRIBERS IN NEW YORK AND NEW JERSEY.

BEWARE of a young man of twenty-two or twenty three years of age, light complexioned, passing under the name of D. H. Tucker. of Newhurgh, N. Y. He is

soliciting subscriptions for this journal without any anthority from us, and has been very active. We should be pleased to hear from anyone who knowa hia whereabouts. He has operated in New Rochelle, Rye, White Plains, Tarrytown, and Mamaroneck, N. Y.; in Danbury and Stamford, Conn.; in Plainfield and

Do not give your subscription to any traveling salesmen, persons whom you do not know, unless they have our printed receipt blanka and other good credentials.

IF any of our subscribers are interested in old titles, with music, we have some very rare ones; very old, of all styles, containing portraits of presidents, great singers, great beauties, actresses etc. We should be pleased to send the style that any of our subscribers might want, for ten cents each.

WE would draw your attention to the fact that we are supplying at the present time the best quality of foreign metronomes that it is possible to obtain. The before. They have not the attached lid, however, hut playing. Price of each, \$1.00.

the extra quality compensates for this. They are guaranteed from any defect in manufacture for two years. The prices for the present remain the same as asked, \$2.50 and \$3.50, without and with hell, respectively. If you particularly desire the attached lid, we can furnish the American make at the same price.

In addition to our regular packages of music "on sale" sent out during the season, more particularly at the beginning of the season, we have found it necessary to aupply the needs of schools and larger teachers with new music by sending out our new issues from October to June, from twelve to fifteen pieces each month either vocal or instrumental, or both, at our usual large discount to the profession. This keeps a limited amount of very new music on hand all the time, and is a most valuable supplement to the regular large "on sale" package.

To any of our patrons who will send us their name, we should be pleased to send these packages each month, all returnable with the regular "on sale" at the end of the season.

EVERY teacher, and particularly every college, should have at least a small music library. We are the publishers of the most valuable works on music that have appeared during the last ten years appealing to the educational in music. We would mention certain hooks which we deem positively necessary in every teacher's work.

We mention, first, Riemann's "Dictionary of Music and Musicians." This is the very latest encyclopædia of music. It has been brought up to the year 1898. It contains 1000 large octavo pages of the finest print; bound in half-cloth. Retails for \$4.50.

"How to Understand Music," by W. S. B. Mathews, in two volumes. Eight editions of this work have been sold. The first volume contains a great amount information about musical forms, the relation of music to other arts, the distinction between classical and romantic, and sketches of the principal writers. The most valuable feature is the superb material it furnishes for papils' musicales. The price of the two volumes is \$3.00.

"Music and Culture" comprises the lectures and essays hy the late Karl Merz, Mus. Doc. No volume has ever been published that offers such valuable advice and encouragement to a teacher as these writings of Dr. Merz. It furnishes material for other lectures and essays, and has been used considerably for this purpose. It is at once musical, philosophical, metaphysical, and practical. The price is \$1.75.

"Chats with Music Students," hy Thomas Tapper. This work is designed to bring to the attention of those who make music a life-work the many topics that should be considered in connection with music. The reader is taken into confidence, and finds in the chapters of this work many hints and benefits that pertain to his own daily life. The price is \$1.50.

Last we would mention "The Masters and Their Music," by W. S. B. Mathews. This work consists of two parts: "The Masters and Their Music," and "Modern Masters and American Composers." The first part contains material for ten musical evenings; the second part, six musical evenings. It is designed as a hand-book of musical literature for musical clubs, classes, etc.

Offer.-We will send this most valuable nucleus of a larger musical library by express to anyone sending us \$6.75. The regular price of the different books is \$19.95

To colleges and teachers planning their course for the new season, we would ask them not to overlook examining, at least, the following works:

"The Standard Graded Conrse of Studies," complete in ten grades, compiled by W. S. B. Mathews. Price, \$1.00 for each grade.

"Touch and Technic," hy Dr. William Mason, a complete system of technic from the beginner to the finished artist. Puhlished in four books: the twocost to us is very much higher than it has ever been finger exercises, the scales, the arpeggios, and octave

"Lessons in Musical History," by J. C. Fillmore The best work for a text-book of musical history that is in print at the present time. Price, \$1.50.

"A Text-hook on Harmony," by Dr. H. A. Clarke This is the most simple and the briefest work on this intricate subject that has yet been published. Price \$1.25.

"Ear Training," hy Arthur E. Heacox. A course of systematic study for the development of the musical perception. Ear-training has been made a special study at a number of the most important music schools in the country. The author of the work, Mr. Heacox, has taught this branch many years to one of the leading conservatories. The system has been thoroughly tested by practical work. Price, 75 cents.

"Theory of Interpretation," by A. J. Goodrich, This work is a complete and original system for the unfolding of musical style. It contains the essence of all other works on the subject. It is a text-book of musical interpretation for students' use. Price \$2.00

THE new work on musical hiography, hy Thomas Tapper, is rapidly approaching completion. We are in hopes of completing it this month. All who desire the work at our advance low rate will have to send in their subscriptions very soon. The work is entitled "First Studies in Musical Biography." A full description can be found in the publisher's notes of THE ETUDE for May and June. This hook will be useful for every pupil or teacher alike; 50 cents, if sent now, will purchase a copy. It will be sent post-paid as soon as issued. Remember this may be the last month of the special offer.

"FIRST Step in Piano Study" is our latest book we have on special offer. It is a fresh book for beginners in piano study. No matter how good a book teachers all desire a change in instruction-books. To teach constantly from one book is monotonous, to say the least. The book is the result of several years' work of gathering suitable material for the very first steps. It has been rewritten no less than three times and a number of our beat teachers of the youth have given their advice and services. We are confident that it will be one of the best hooks ever written for beginners. Mr. Presser personally has given much attention to it, and it is under his guidance that the book has been prepared. Our special offer is only 40 cents, post-paid. Where parties have accounts with us the book can be charged, but in that case postage is extra. We will have the work ready for early fall teaching. It is now almost all engraved. Send in your order this month if you want a copy at this low

WE are at the threshold of a new year in teaching-Pupils are seeking teachers and teachers seeking pupils. Activity is starting up all along the line. Our relation to the teachers is one of importance. We supply all kinds of teaching material, and our object is to do this as completely as possible. The teachers, young and old, want the best at the lowest rate. All want broad, liberal treatment. To properly conduct a supply-house is no easy task. When a piece is needed by a pupil it must be supplied at once. Delays are vexatious. Our stock is one of the largest in the country. We supply many of our largest in stitutions and conservatories. Our force of derks numbers over 50. We have three large floors, 160 feet long, filled with stock which is up to date. We aim to keep on hand a good supply of everything called for. Our "on sale" is by far the most liberal of any house in the country. We will send all our enstomers a package of the greatest variety, which can be retained during the season and any unsold returned during the summer. If you have not yet selected s dealer or desire a change, give us a trial. Send for our catalogues and terms, which will be as advantageous as any house in the country. It costs no more to send music to Oregon than to one of the suburbs of Philadelphia. We supply you postal cards on which to write your orders. It is no inconvenience to have your music come from Philadelphia. The great majority of our customers are 1000 miles from Philadelphia. It only takes the mails and express two days to go half across the United States. Every order received is sttended to within two hours after it reaches We should be pleased to enter in correspondence with teachers and schools with a view to supplying their needs in music or musical merchandise.

THE ETUDE still remains faithful to its original object: to give every possible help to teachers and students of music. Our correspondence shows that our efforts are appreciated, a fact also proved by a gratifying increase in the subscription-list. The teachers of the United States and Canada find that THE ETUDE gives them the help that they want. We want, on our part, every teacher of music and everyone who is interested in music, to show THE ETUDE to other persons who will be profited by it. We offer liberal premiums to those who solicit subscriptions to THE ETUDE. Send for a copy of our Premium List. It will pay you and you will be helping your friends and the cause of good music.

Any standard text-book on Theory of Music can be secured from the publisher of THE ETUDE. Teachers who expect to organize classes in theoretic study should send to us for a selection of books on the subject. Musical clubs and colleges intending to add to their collections in musical literature can he furnished with any work in the market by the publisher of TBE ETUDE. We are always ready to give the benefit of our experience to those of our customers who are anxious to secure the latest, best, and most authoritative works on any subject connected with music. Our stock in musical literature and musical text-books is always kept up to date, and is one of the largest in

HOME NOTES.

THE ETUDE has received the "Silver Juhilee" book of the Cardome School, Georgetown, Ky.

Mr. J. Francis Cooke has been made a member of the Advisory Board of the Brooklyn Institute.

THE Des Moi es. Iowa, Musical College, Dr. M. L. Bartlett, president, will begin the fall term on September 10th. The college announces 100 partial scholarships for the coming year.

THE fall announcement of the Wisconsin Conserva-THE BBI announcement of the Wisconsin Conserva-tory of Music, at Milwauke, William Boeppler, direc-tor, shows a strong corps of instructors and thorough courses of instruction. The conservatory offers a number of free scholarships. The fall term begins Monday Sentember 10th

MR. LYNN B. DANA, of Lima, Ohio, has kept at his teaching during the summer, as shown by a well selected program given at a summer musical.

A NEW organ was opened in St. Mary's Church, Waterloo, New York, August 15th, by Mr. Eugene onn, assisted by Miss Caroline Cramer, soprano. A fine program was given.

A SERIES of interesting piano recitals were given July 23d to 27th at the Western Normal Conserva-tory of Music, Shenandoah, Iowa, George B. Chatfield,

THE officers of the Professional League, of St. Paul, Minn., an organization of the music teachers of that city, for the coming year, are Mr. Charles A. Fisher, president; Mrs. Ella Lamberson, vice-president; Miss lightness, and the coming year, are more president; Miss bertrude Hall, secretary-treasurer.

THE School of Music of Highland Park College, Des Moines. Iowa, will open September 4th.

MISS GRACIA H. REINHART will have charge of the Music Department of St. Charles College, Mo.

MR. CHARLES M. JACOBUS, who has had charge of the Piano Department of the Ohio Wealeyan School of Music at Delaware, O., for nine years, has been ap-pointed the second of the control of

MISS EDITH L. WINN has removed to Boston, and will open a studio there in September. She has arranged to give a number of lecture-recitals this winter. THE ETUDE



VIOLINIST WANTED IN A SMALL TOWN. ONE who can play well, desires to teach, and capable of taking charge of a theater orchestra. Address: Violinist, care of THE ETUDE.

WANTED-A YOUNG MAN TO TAKE CHARGE of Piano Department. H. O. Sisson, Business College, Santa Ana, Cal.

WANTED-POSITION IN SCHOOL IN THE EAST ss teacher of piano and theory. Eight yes perience. Address: S. R., care of THE ETUDE.

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MRS. E. S. BURNS IS AT LIVONIA, N. Y., CON-ducting a summer music school; her Kindergarten Department is a special feature. Orders for teachers' course in Musical Kindergarten should be addressed

FOR SALE-MASON & HAMLIN PEDAL ORGAN, two banks; suitable for church or student; very cheap. Address: 937 Peach Street, Lincoln, Neh.



I received "The Modern Student," Volumes I and I received "The Modern Student," Volumes I and II, and I want to say that I am more than pleased with the pieces. They are not only full of study, but also full of melody and printed on good paper. Students and teachers will be pleased with the progressive order in which they are gotten up.

GERARD ENGLESS.

I am very much pleased with Leefson's "Sonatinas."
The young pupils seem to take to them, and feel that
there is something more musical and encouraging in
them than in many works of that grade. I believe
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I have just received Volume I of "The Modern Stu-I have just received Volume 1 of "The shootern Statement," and ann very much pleased with it. The pieces are all very pretty, and in every way just what I need, and will make practice truly pleasant. I can recommend them to all.

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888888888888888 The Teachers' Round Table. 68555388838888888

[Original, brief, and practical paragraphs are solicited from active teachers.]

"THINK"!

"THINK ten times and play once," is a rule that was given me years ago, and is my constant cry to pupils. Josef Hofmann said of American students: "They practice too much and think too little!"

It is the want of thought that causes nine-tenths of the pupils to become disheartened and disgusted, and discourages their teachers. How many scholars when they come to a difficult passage stop to think how they would see it, to think how they would hear it? Many times pupils remind me of a person endeavoring to undo a heavily knotted and tangled cord; digging away in vain, instead of stopping to trace the cord to the end and know how they are

But this all lies with the teacher; if he cannot do such himself, how will his pupils do it? The mind of the teacher cannot reach the fingers of the pupil except through the pupil's mind. The fault in the manner of instruction of many teachers lies in their failing to recognize this psychological principle. I once heard a well-known artist exclaim: "If pupils only played and did as they were told, how would they Why do they not play and do as they are told? They do not use their minds. And their thinking must not receive attention only when they are at the keyboard; for how many pupils, or teachers even, can, after once glancing at a composition, play several measures with perfect accuracy? Constantly is shown this need of mental discipline which might be gained through work apart from the keyboard.

The time is coming and not far distant when the musician who neglects training the mind to think will remain unsought and unnoticed. "There is no impediment in the wit that cannot be wrought out by fit studies," says Lord Bacon.

Students! if your advancement is unsatisfactory look for the fault not in the mind, but in the method. -not in stupidity, but in want of thought!-Francis

DIAT MORE OF BACH

Or two men equally well versed musically and theoretically, one will insist that the two- and three- part inventions of Bach were intended by the composer to be played majestically, with pure, deep tone and regular rise and fall of dynamics, with careful determination to enter deeply into the gist of composition, and to discover therein some hidden or recondite meaning; in a word, to play with the ntmost expression. The other will contend that, so far from having any especial meaning, they are intended to be merely melodious or light and pleasing; hence should be played

Some contend that the pedal is allowable and at times even necessary to the proper performance of counterpoint of Schumann and Liszt.

There are a few, happily not many, who regard these merely in the light of finger exercises having no

Thus, amid the wildwood of conflicting opinions, some of us dare not say what is the interpretation which would most nearly please this originator of many of our most important forms of music, could be be allowed a glimpse into our wonder age of invention STATION A.

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and discovery, singing or whisting strains gach wrote has disappeared, and in its place has come from the works of the immortal masters. Is this such a dazzling array of pianos-good, bad, and insuch a unexample and the class of music styled "rag time" at different—that it seems safe to say, had Bach posdifferent that the resources at our command, much of his tracts and absorbs the attention of the masses just music would not have been written, or at least would have been changed to suit modern needs. That Bach had no mechanical means of sustaining tones while A great part of the trouble lies with many of our performing on the clavier undoubtedly forced him to use such means at his command; namely, to make

musicians. After they have studied some good method, and completed the regular course of some teacher, they consider that their labors are at an end They seldom investigate other methods, and never think of reading musical journals to keep posted on the later achievements, and to obtain the views of other men. How many forget that "experience is the best teacher," and that "we are never too old to learn"! We must be on the alert, ever suggesting. contriving, and planning this thing and that, not only for the good of our pupils, hut to get the cooperation of the people; or, in other words, to induce the music-loving people to aid us in broadening the narrow channel of music in this country.

What we need, then, is musicians who are ready for action, as well as for the making of phrases and the playing of tunes. Musicians who are ambitious, energetic; musicians with backbone.-R. Algernon Sayler.

is not meant merely that which gratifies the external sense of seeing, hut rather the intrinsic qualities which appeal to the intellect. The beautiful and varied scenes which nature offers are perhaps most easily appreciated by the young, if their attention is directed to them; the starry heavens, the silvery moon floating majestically through the spacious firmament, the rising and setting sun, all these must leave indelible impressions on the mind and help to develop the perceptive and reasoning powers, as well as a taste for "the beautiful." When a child has arrived at the age to receive musical instruction he should be intrusted to an experienced teacher, who will awaken an Interest within him for that which is the ultimate aim of art. No matter what the hranch may be for which the child shows a preference, or a particular taste, a beautiful tone-production, proper phrasing, and interpretation should be the first aim.

serious attention. Poetry has inspired composers in a high degree, as is shown in "Program Music." Some of our best piano compositions, by their very title, indicate the poetic sentiment which inspired the authors. To be a successful artist, singer, or conductor of an orchestra, it is absolutely necessary to understand the motive of "the beautiful" which inspired the composer as expressed in his work, and to seek

Taste is attracted by some subject of interest, enjoyment, or by some special guide. Special tastes are acquired by doing some actual thing and excelling in

that one thing.

by especially adapted compositions. Hahits may be classified as follows: special, gen-

eral, physical and mental

The intellectual or brain-using player gives more to his hearers and gains more himself than the one who plays simply by rule or imitation. Successive clearness should be foremost in the

up in speed what he lacked in volume; hence his

conderful contrapuntal figures through which are

At first hearing these same beautiful melodies seem

somewhat obscure, notwithstanding that for their ex-

pression only a few motives with but slight elabora-

Some one has said of Brahms that his music is so

overcrowded with wonderful melodies that the com-

mon ear, listening for the first time to the examples

of genius, fails to detect any melody whatever, until

t becomes accustomed to separating one melody from

another. This applies to the work of all the greater

masters, and to none more truly than to Bach. Ed-

ward Baxter Perry, undoubtedly for this reason, pro-

tests against Bach pieces on modern recital programs.

Present day realism faces us, however, and we con-

tend that Father Bach would sanction even maltreat

ment of his treasures that good might be done to the

world, that the masses might be enlightened as to the

ever-fresh heauty hidden, except to the few, in these

STEPS IN TEACHING,

FIRST: cultivate the hand and brain separately

Next: cultivate the musical intelligence by the use

Next: cultivate the taste and emotions. The fingers

should first he trained; then the skill gained should

be applied to instructive exercises and pieces; then

the musical intelligence gained from pieces applied to

the analysis of compositions, phrasing, coloring, and

The development of breadth and strength of technic

Development of taste and emotion is to be gained

Mechanical exercises should receive the first atten-

tion. After the habits are formed a pupil does certain

things without the conscious exercise of the will or in-

may be gained by the use of octave studies, chords,

of instructive pieces, and also apply the technical

that they may work together; then apply the skill

long-forgotten tomes.-Grant Hebron Gleason.

gained to exercises and studies.

points to these pieces.

and arpeggios.

ingeniously interwoven his exquisite melodies.

tion are generally used.

teacher's mind. He should so skillfully direct each lesson that new ideas received will prove the perfect and clear complement of those which have gone before; thus leading the pupil step by step. Association of ideas should also be presented in such a way that a lasting impression may be made on the stndent's mind .- Helen C. Hamilton.

BACKBONE

WHY is it that we do not have a musical atmosphere in America as they have in Germany, when we have a patriotic air, -- if I may call it such, -- equaled by no other nation? Americans, it is evident, lack the backhone of a broad musicianship. In Germany it is an every-day occurrence to hear the workmen, as they

and discovery. The little thin-voiced clavier for which go to and from the shop, singing or whistling strains common among American workmen? No! And just so long will we be in need of a pure musical at-

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LET it be understood that by "the beautiful" in art

Poetry and painting, twin sisters of music, deserve to interpret it accordingly.-Waldemar Malmene.

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WHEN you begin taking lessons be determined to succeed, remembering that talent is, in most cases, diligent and continued work. Hogarth wrote: know no such thing as genius; it is nothing hut labor and diligence."

Apply your mind to your lesson and practice; put forth earnest self-exertion; have absolute confidence in your teacher; practice slowly; a lesson gone over correctly many times can be repeated without mistakes through force of habit. Repetition means reten-

One difficulty overcome should excite an ambition to triumph over other difficulties. Every study or piece contains something which will assist you in every succeeding composition taken up. Remember always that knowledge is our enduring possession. which we can make use of at any time.

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